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23
FEB
THE OFFICIAL MARVEL® NEWS MAGAZINE!
MARVEL AGE™
BEYOND THE WRAITH WAR . . . FUTURE ROMIFICATIONS

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EDITORIAL

"Cutting Through the Hype"
by **Jim Salicrup**

MARVEL AGE MAGAZINE is your magazine. I can't possibly emphasize that statement enough. Even though the vast majority of your cards and letters are overwhelmingly favorable, there are still a few soreheads out there complaining that **MARVEL AGE MAGAZINE** is nothing but hype.

Well, according to my handy American Heritage Dictionary (Second College Edition), *hype* means "something deliberately misleading; deception," and "exaggerated or extravagant claims made especially in advertising or promotional material." We are *never* deliberately misleading or deceptive. That would be very unwise and foolish on our part and it would betray the trust many of you have in Marvel. Sure, we run a "Hype Box" on the Bullpen Bulletins page, but we're using the term in a tongue-in-cheek fashion. We'll also admit that sometimes our enthusiasm sometimes gets the best of us. There are times when perhaps we're just too close to a particular project, and our ability to spot some of the shortcomings is lessened. And of course, there's plenty of promotional and advertising material in this magazine. But the truth of the matter is that we feel it is our **obligation** to convey to you the enthusiasm of Marvel's writers, artists, and editors. We honestly can't expect you to get excited about a new comics title or project if we're not ourselves bursting with pride, can we?

Take the Coming Attractions, for example. We make every effort to gather as much information as we can about upcoming titles. We try to include the names of the writers and artists, the title of the story, the names of villains and guest-stars, the price and physical format, and a brief plot synopsis. Most of all we try to find a "hook" for each title — the specifics of the story that make it different from any other title or issue. Now we could do this in as dry a manner as possible, but that doesn't make much sense. Would you have gone to see *"Indiana Jones and the Temple of Doom"* if it was simply described as an "archaeological trip"? Would you have ever gone to the circus if they merely billed it as "the 183rd Greatest Show on Earth"? If we do get carried away from time to time with our heartfelt hoopla, it's only because we want to give you nothing less than the best.

As I said at the outset, **MARVEL AGE MAGAZINE** is your magazine. Features such as the New Talent Department, Marvel's Top Ten, **Hembeck's** Page, The Marvel Age Interview, Marvel Age Through the Years, and many others are only published because you demanded them. It's only because of your loyal support that there is a **MARVEL AGE**

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MARVEL COMING ATTRACTIONS

Here is a complete checklist of what's happening in all the Marvel titles bearing a March cover date. (A **Limited Series** is a title which will only run for a specific number of issues. A **Graphic Novel** is a trade-paperback sized edition. A **Direct Sales** title is available only at selected outlets. **Shipping date** refers to the date the comics leave the printer.) *Warning:* Be sure to reserve the copies of your favorite titles as soon as possible! Marvel Comics sell out so fast that unless your favorite comics shop owner knows which ones you want, they might be gone before you can get them. And we don't want anyone to run the risk of missing out on what's happening!

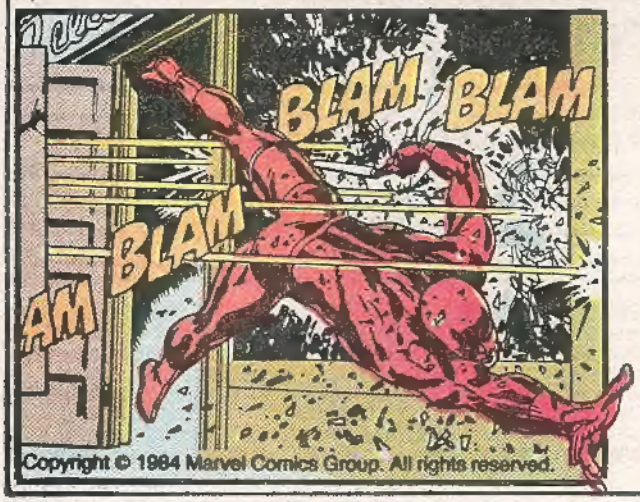
Titles shipping November 6, on sale November 27:

THE THING #21 — It's **Ben Grimm** vs. **Ben Grimm** in the most incredible battle of all! If **the Thing** should win, will **Ben** be the loser? "Revelations!" written by **John Byrne**, penciled by **Ron Wilson** and inked by **Joe Sinnott**. 60¢.

DAREDEVIL #216 — **Gael** returns! He's out for Hornhead's blood and this time it looks like he's going to get it! But this battle to the death is nothing compared to what happens to **Daredevil** when he discovers the shocking secrets of **Glorianna** in "The Second Secret!" written by **Denny O'Neil**, penciled and inked by **David Mazzucchelli**. 60¢.

NEW MUTANTS #25 — His name is **Legion!** And the truth about his past will forever change the future of **the New Mutants!** But that future may be nonexistent if **the New Mutants** cannot save **Cloak** and **Dagger** and reverse the transformation that threatens to destroy the souls of **Sunspot** and **Wolfsbane!** Written by **Chris Claremont**, cover, penciled and inked by **Bill Sienkiewicz**. 60¢.

RED SONJA #7 — To her friends, **Red Sonja** is an admired and respected ally. To her enemies, she is death incarnate. And today she must not only reaffirm that, but must prove to herself something more — that she is a woman! Written by **Bill Mantlo** and penciled and inked by **Ruby Nebres**. 60¢.



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DAZZLER #36 — You've seen her as a super heroine, you've seen her as a singer, now **Alison Blaire** takes on her most challenging role of all when **the Dazzler** plays Cupid! This is a love story like you've never seen before! But if **Tatterdemalion** gets his way, instead of wedding bells, there'll be a funeral dirge! "Human Touch" written by **Linda Grant**, penciled by **Geof Isherwood** and inked by **Mike Gustovich**. 60¢.

MARVEL SUPER HEROES SECRET WARS (Limited Series) #11 — The greatest saga in comic book history takes its most frightening turn ever when the greatest super heroes in the world discover that **Doctor Doom** has become a god! Printed on high quality Mando paper. 75¢.

CONAN THE KING #27 — A wizard is searching for a secret talisman of power. But he refuses to tell **King Conan** what it is or why he needs it! It is a search cloaked in mystery and surrounded by murder! "A Death in Stygia!" written by **Alan Zelenetz**, penciled by **Marc Silvestri** and inked by **Geof Isherwood**. $1.00.

G.I. JOE YEARBOOK #1 — All you ever wanted to know about the world's greatest anti-terrorist strike force — and more! Reprinting the classic adventure presented in **G.I. JOE** #1! Dossiers galore on your favorite **Joes!** Diagrams of the new Pit! Plus highlights from the **G.I. Joe** TV commercials and animated series! A must! Written by **Larry Hama**, penciled and inked by **Herb Trimpe**. $1.50.

CRASH RYAN (Limited Series) #4 — The stunning final chapter in the saga of **Rantwell Masters** and the United Airmen! Never before have the merciless forces of **the Doom** been so powerful! Never before have **Rantwell Masters** and his allies been so helpless! And the only chance **Rantwell** has of defeating **the Doom** is an almost impossible longshot that could cost him his life! Writer and artist, **Ron Harris**. From the Epic line of comics. Direct Sales only. Printed on high quality Hudson paper. $1.50.

STARSTRUCK #1 — The adventures of **Brucilla** and **Galatia 9** continue! If you thought they were in trouble in the Graphic Novel, wait till you see what happens to them now! **Brucilla** and **Galatia 9** are hot on the trail of a headless robot — and everyone is out to stop them! As if that were not enough, we discover what the connection is between **Glorianna of Phoebus** and **Erotica Ann!** "Liar's Poker!" written by **Elaine Lee** and penciled and inked by **Michael Wm. Kaluta**. From the Epic line of comics. Direct Sales only. $1.50.

Titles shipping **November 13**, on sale **December 4:**

THE AMAZING SPIDER-MAN #262 — **Spider-Man** is being blackmailed! The double-life of the world's most famous wall-crawler is on the line when a criminal discovers **Spidey's** secret identity in "Trade Secret!" written by **Bob Layton** and penciled and inked by **Carlos Garzon.** 60¢.

CAPTAIN AMERICA #303 — It's triple-trouble time with the greatest grudge match of the decade! **Batroc, Macheté** and **Zaran** are on a rampage! **Cap** and **Nomad** must stop them! But **Batroc** plans to avenge all his past defeats by the star-spangled Avenger! This time, he has vowed, the winner will be **Batroc the Leaper!** "Following the Leaper!" written by **Mike Carlin**, penciled by **Paul Neary** and inked by **Dennis Janke.** 60¢.

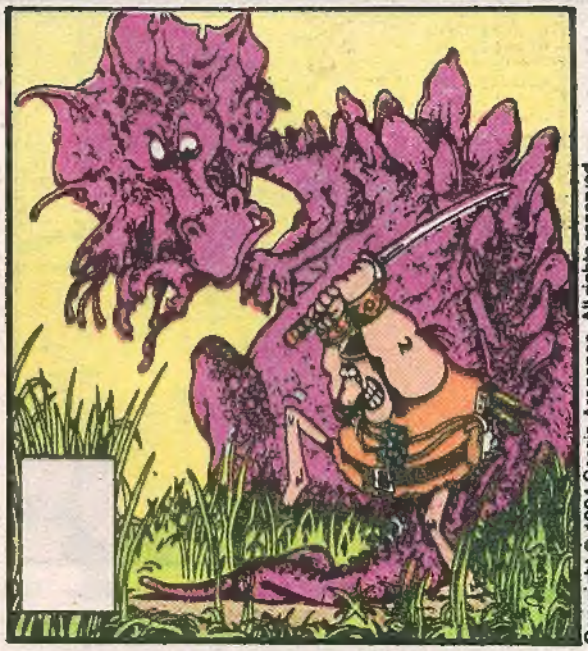
INDIANA JONES #27 — The trail of the fabulous Golden Guns of **Buffalo Bill** leads to Russia — and even more trouble than **Indy** thought possible! Not only must he fight climate and Cossacks in a foreign country before he can recapture the pistols for **Buffalo Bill's** granddaughter, but he must also overcome the greatest threat of all, **Count Alexander Sulkovich!** "Trial of the Golden Guns!" written by **Bill Mantlo**, penciled by **Steve Ditko** and inked by **Danny Bulanadi.** 60¢.

POWER PACK #8 — It's mobsters, monsters and all-out mayhem in the Big Apple! The crooks have **Dragon Man**, and **Power Pack** must free him! But will even the assistance of **Cloak** and **Dagger** be enough to save their new-found friend from the evil plans of the mob? "Monsters!" written by **Louise Simonson**, layouts by **Mark Badger**, finished pencils by **June Brigman**, inked by **Bob Wiacek.** 60¢.

MICRONAUTS #6 — **Bug** leaves **the Micronauts!** What happens next to the fabled warriors from the Microverse, only **Bug** can speculate — and he does! It's a light-hearted tale that proves once and for all how important **Bug** is to the team — according to him! "I Could A Tale Unfold . . . " written by **Peter B. Gillis**, penciled by **Kelly Jones** and inked by **Bruce Patterson.** 60¢.

ALPHA FLIGHT #20 — The super heroes of Canada have a new leader and a new headquarters! But it looks like **Heather's** position will be wiped out, along with herself and the rest of **Alpha Flight** by their newest and most sinister foe — **the Gilded Lily!** "Gold and Love Affairs!" written, penciled and inked by **John Byrne.** 60¢.

TRANSFORMERS (Limited Series) #4 — The evil **Decepticons** have been refueled and are about to launch their final assault! **The Autobots** must stop them at all costs, but they can't make a move without fuel! And **Sparkplug**, the only man who can formulate it, is helpless in a hospital — the victim of a heart attack! How can **the Autobots** win when they must



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not only defeat the forces of **Megatron** and his **Decepticons**, but also the new, and deadlier, menace of **Shockwave!** Written by **Jim Salicrup**, penciled by **Frank Springer**, cover by **Mike Golden.** Printed on high quality Mando paper. 75¢.

CONAN THE DESTROYER (Limited Series) #2 — The conclusion of the Marvel Comics adaptation of the second **Conan** movie! Scripted by **Michael Fleisher**, breakdowns by **John Buscema**, finishes by **Pat Redding** with help from **Charles Vess** and **Bob Camp.** Printed on high quality Mando paper. 75¢.

GROO #1 — The first issue of the exciting series about the world's most inept barbarian! Every great hero should have a song about him, but **Groo** does all the other heroes one better when he becomes friends with **the Minstrel!** Plus: fifty important facts about **Groo's** creator, **Sergio Aragones!** "The Song of Groo" scripted by **Mark Evanier**, plotted, penciled and inked by **Sergio Aragones.** From the Epic line of comics. Printed on high quality Mando paper. 75¢.

SAVAGE SWORD OF CONAN #108 — **Wraal**, the soul-devouring demon, is back! **Conan** barely defeated him before — can he do it again? "Shatterer of Worlds!" written by **Michael Fleisher**, penciled by **Gary Kwapisz** and inked by **Ernie Chan.** $1.50. A Marvel Magazine.

SWASHBUCKLERS #1 — The saga begun in the Graphic Novel continues! **Domino's** family is being held prisoner by the evil **Colonizers! The Swashbucklers** vow to rescue them! But getting into **the Colonizers'** stronghold is hard — and getting out alive is virtually impossible! Plus: **Reader** meets her long-lost father! "Shock Waves!" written by **Bill Mantlo**, penciled and inked by **Jackson Guice.** From the Epic line of comics. Direct Sales only. Printed on high quality Baxter paper. $1.50.

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MARVEL SUPER SPECIAL #36: DUNE — The Marvel Comics adaptation of the stunning science-fiction movie! Written by **Ralph Macchio,** cover and story penciled, inked and colored by **Bill Sienkiewicz.** Printed on high quality Danner paper. $2.50. A Marvel Magazine.

Titles shipping November 20, on sale December 11:

MARVEL AGE MAGAZINE #24 — A plethora of priceless pieces of fact and fancy all packed together in an inexpensive package you're sure to praise! Cover story about **Groo**! Plus Coming Attractions, **Fred Hembeck** and New Talent! Direct Sales Only. Printed on high quality Mando paper. Only 35¢.

INCREDIBLE HULK #305 — **The U-Foes** find **the Hulk**! The result is the wildest fight to the finish the Alien Dimension has ever seen! This time it looks like nothing, not even the sorcerous help of **Dr. Strange**, can help **the Hulk**! "Fancy Meeting You Here!" written by **Bill Mantlo**, penciled by **Sal Buscema** and inked by **Gerry Talaoc**. 60¢.

THE AVENGERS #253 — Just when the world thought he was its friend, **the Vision** seizes control of all the world's computers and becomes its *master!* Will **the Vision** be a benign authority or an idealistic tyrant? And what role does **Quasimodo** play in "Boundless Vision!" written by **Roger Stern**, penciled by **Bob Hall** and inked by **Joe Sinnott**. 60¢.

CONAN #168 — On Akah Ma'at, **Alhambra** was a great, winged warrior-woman. But in Hyborea, **Conan's** friend has been reduced to being a freak attraction in a circus side-show! **Conan** vows to free her from this demeaning fate! But he must do so fast, before the ancient foes of Akah Ma'at, the demonic, bat-winged Ur-Xanarrah find her and slay her! "Bird-woman and the Beast!" written by **Michael Fleisher** and penciled by **John Buscema**. 60¢.

MARVEL TALES #173 — Reprinting the classic adventure from **AMAZING SPIDER-MAN** #34! It's the deadly debut of **Kraven the Hunter**! He's the greatest hunter in the world, and he's stalking the greatest trophy of all — **Spider-Man**! "Thrill of the Hunt!" written by **Stan Lee**, penciled and inked by **Steve Ditko**. 60¢.

X-MEN #191 — New York City is trapped in the antediluvian past by the evil sorcerer **Kulan Gath**! Not only that, he's also cast a spell over **the X-Men's** super-powered friends, turning them into his mindless enforcers! And if that isn't enough trouble — **the X-Men** must also fend off the awesome might of the sinister **Selene**! This issue features guest stars galore with **Spider-Man, the New Mutants, Doctor Strange, Captain America, the Scarlet Witch, the Vision, Wasp, Starfox** *and* the stunning debut of **Nimrod**! "Raiders of the Lost Temple!" written by **Chris Claremont**, penciled by **John Romita, Jr.** and inked by **Dan Green**. 60¢.

ROM #64 — The dread day of Worldmerge is at hand! And it looks like nothing **Rom** and **Forge** can do will stop Earth from being replaced by the home planet of **the Dire Wraiths**! The shocking penultimate chapter in the final battle of **the Wraith War**! "Worldmerge!" written by **Bill Mantlo**, penciled by **Steve Ditko**, inked by **P. Craig Russell**. 60¢.

POWER MAN AND IRON FIST #115 — **Luke** and **Danny** take a field test to prove their mettle to a potential client. But the test is a killer — literally! For **Power Man** and **Iron Fist** are stranded in the frigid Arctic wastes, and must somehow force their way into the only shelter available — an impregnable, heavily-armed bunker, whose keeper has orders to kill all trespassers! "Stanley's War!" written by **Jim Owsley**, penciled by **Mark Bright** and inked by **Jerry Acerno**. 60¢.

G.I. JOE #33 — It's party time as the **G.I. Joes** unveil the remodeled, refortified Pit! But the festivities could turn to tragedy as three **Joes** play a dangerous game of cat-and-mouse with **Cobra** agents in a shopping mall! "Celebration!" written by **Larry Hama**, penciled by **Frank Springer**, inked by **Andy Mushynsky**. 60¢.

MARVEL FANFARE #19 — A special full-length saga featuring the most popular super hero duo of the Eighties — **Cloak** and **Dagger**! **Dagger** wants to call it quits and return to a normal life! But the consequences of her actions threaten not only to destroy her friendship with **Cloak**, but both their lives as well! A three-chapter saga written by **Bill Mantlo**. Chapter one penciled and inked by **Tony Salmons**, chapter two penciled by **Rick Leonardi** and inked by **Terry Austin**, chapter three penciled by **Kerry Gammill** and inked by **George Freeman**. Direct Sales only. Printed on high quality Hudson paper. $1.50.

VOID INDIGO #2 — **Jhagur's** struggle against **the Angel of Death** takes an even deadlier turn! Meanwhile the ancient jeweled spike is transformed into a demonic instrument of power! Written by **Steve Gerber**, penciled, inked and colored by **Val Mayerik**. Direct Sales only. From the Epic line of comics. Printed on high quality Baxter paper. $1.50.

Titles shipping November 27, on sale December 18:

FANTASTIC FOUR #276 — What happens when the super-science of **the F.F.** is pitted against the metaphysical force of black magic? **Reed Richards** finds out, and he is afraid that not even his mental ability and skill combined with the might of **the FF** will be enough to save the Earth in "Suffer a Witch to Live!" written and penciled by **John Byrne**, and debuting the inking of **Jerry Ordway**! 60¢.

IRON MAN #192 — It's **Iron Man** vs. **Iron Man** in the cruelest battle of all because it is friend against friend in the struggle for final custody of **Iron Man's** armor! Will **Tony Stark** beat **Rhodey**? Or will the ever-deadly **Vibro** kill them both, instead? "Dream of Emptiness!" written by **Denny O'Neil**, penciled by **Luke McDonnell**, inked by **Ian Akin** and **Brian Garvey**. 60¢.

PETER PARKER, THE SPECTACULAR SPIDER-MAN #100 — Special double-sized issue! And what an issue it is! The heartaches and crises between **Spidey** and **the Black Cat** all burst out into the open! Does this mean the end of their relationship? As if this emotional trauma wasn't bad enough, **Spidey** finds himself also locked into a life-and-death final struggle with the merciless **Kingpin**! An incredible action-packed and heart-rending saga written and penciled by **Al Milgrom** and inked by **Vince Colletta**. $1.00.

THE DEFENDERS #141 — Just when **the Defenders** had totally forgotten them, the gamma ray spores seen in issue #132 are back — and have spread into *everything!* If the spores cannot be stopped, they will destroy **the Defenders**! "All Flesh is Grass!" written **Peter B. Gillis**, penciled by **Don Perlin** and inked by **Kim DeMulder**. 60¢.

STAR WARS #93 — **Luke**, **Leia** and **Han** find themselves up to their ears in fur-coated trouble when they get caught in the middle of a bloody conflict between two fanatic factions of a race of cat-people! "Catspaw!" written by **Jo Duffy**, penciled by **Sal Buscema** and inked by **Tom Palmer**. 60¢.

THOR #353 — **Sif** and **Beta Ray Bill** are victorious on Earth! But the battle on Asgard rages on! The defeat on Earth only serves to goad **Surtur**! He knows that the ultimate prize of the war is Asgard — and it looks like he's going to get it! The fabled Rainbow Bridge is in ruins, glorious Asgard is in ashes and **Odin** realizes that this fight is truly . . . his final battle! The end of this saga shall irrevocably alter the future of Asgard and all who live there! Written, penciled and inked by **Walt Simonson**. 60¢.

THAT'S ASSUMING I DON'T WEAR MYSELF AWAY TO NOTHING, WORKING ON HIS EQUIPMENT.
NOBODY EVER TOLD ME BEING A SUPER-HERO WAS GOING TO BE SUCH HARD WORK.
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KITTY AND WOLVERINE (Limited Series) #5 — **Kitty** can't run — and worse, there's no place she can hide! **Kitty** is trapped! And the immortal ninja **Ogun** is out to kill her! "Courage!" written by **Chris Claremont**, penciled and inked by **Al Milgrom**. Printed on high quality Mando paper. 75¢.

DOCTOR WHO #6 — The incredible adventures of the universe's most famous time-traveler continue! **The Doctor** journeys to ancient China where he not only runs afoul of the priests from a Shaolin monastary, but encounters a deadly foe from the future as well! "Dragon's Claw" written by **Steve Moore**, penciled and inked by **Dave Gibbons**. Cover by **Dave Gibbons**. Direct Sales only. Printed on high quality Baxter paper. $1.50.

COYOTE #10 — Her name is **Slash**, and what she and **the Shadow Cabinet** plan to do to **Coyote** is too terrible to imagine! This time, **Coyote** discovers to his horror, his foes are truly unstoppable! Plus: the senses-shattering conclusion of the most talked about back-up feature of the decade! **Ali Pasha** and **Tony Coyne** vs. **the Djinn**. Do **the Djinn's** one-time disciple and American adveturer win? Lead story written by **Steve Englehart** and penciled by **Charles Truog** and inked by **Frank Springer**, the back-up feature written by **Steve Englehart** and penciled by **Steve Ditko**, inked by **Art Nichols**. Direct Sales only. From the Epic line of comics. Printed on high quality Baxter paper. $1.50.

EPIC ILLUSTRATED #28 — Cover by **Steve Hickman**. Chapter 3 in "The Last Galactus Story" by **John Byrne**, **Terry Austin** and **Glynis Wein**; part two of "Cobalt 60" by **Mark Bodé** and **Larry Todd**; "Dragonslander" by **Robert Rodi** and **Kent Williams**; Part 4 of "Toadswart" by **Tim Conrad**; "A Matter of Vengeance" by **Archie Goodwin** and **Rich Buckler**; "Metro" by **Mike Vosburg** and **Mike Saez**; and "On Phellate Nine" by **Steve Sabella**. Printed on high quality Danner paper. $2.50. A Marvel Magazine.

MORE COMING ATTRACTIONS

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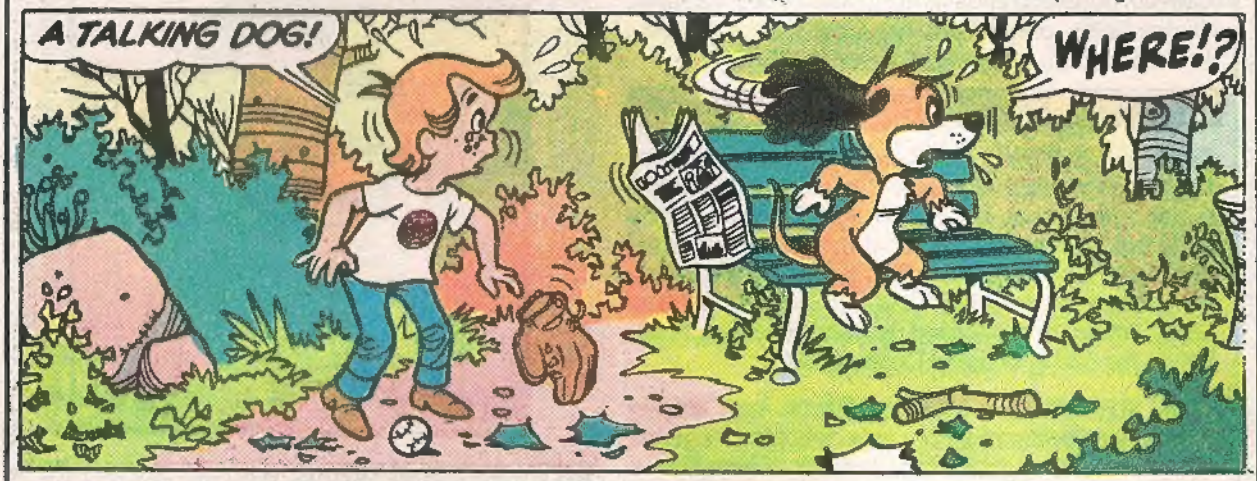

Talking boy meets talking dog in **TOP DOG** *#1, as Marvel's new Star Comics line debuts!*

Shipping in **December:**

THE THING #22 — by **Byrne, Wilson** and **Sinnott.**

DAREDEVIL #217 — by **O'Neil** and **Mazzuchelli.**

NEW MUTANTS #26 — by **Claremont** and **Sienkiewicz.**

THE WEB OF SPIDER-MAN #1 — by **L. Simonson, LaRocque, Mooney.**

RED SONJA #8 — by **L. Simonson, Wilshire, M. Severin.**

MARVEL SUPER HEROES SECRET WARS #12 — by **Shooter, Zeck** and **Beatty.**

ICEMAN #3 — by **DeMatteis, Kupperberg** and **Gustovich.**

BEAUTY AND THE BEAST #3 — by **Nocenti, Perlin** and **DeMulder.**

SPIDER-MAN #263

CAPTAIN AMERICA #304 — by **Carlin, Neary, Janke.**

INDIANA JONES #28

POWER PACK #9 — by **L. Simonson, Brigman.**

MICRONAUTS #7 — by **Gillis, Jones, Patterson.**

ALPHA FLIGHT #21 — by **Byrne.**

DR. STRANGE #70 — by **Stern** and **Smith.**

GROO #2 — by **Evanier** and **Aragones.**

DUNE #1 — by **Macchio** and **Sienkiewicz.**

SAVAGE SWORD OF CONAN #110

DREADSTAR #17 — by **Starlin.**

ALIEN LEGION #6 — by **Zelenetz** and **Cirocco.**

SISTERHOOD OF STEEL #2 — by **Marx** and **Vosburg.**

INCREDIBLE HULK #306 — by **Mantlo, S. Buscema** and **Talaoc.**

AVENGERS #254 — by **Stern, Hall** and **Sinnott.**

CONAN #169 — by **Fleisher** and **J. Buscema.**

MARVEL TALES #174 — **Spider-Man** by **Lee** and **Ditko.**

X-MEN #192 — by **Claremont, Romita, Jr.** and **Green.**

ROM #65 — by **Mantlo, Ditko** and **Russell.**

POWER MAN AND IRON FIST #116 — by **Owsley, Bright** and **Acerno.**

G.I. JOE #34 — by **Hama** and **Springer.**

KULL THE CONQUEROR #9 — by **Zelenetz, S. Buscema, Akin** and **Garvey.**

THE NEW DEFENDERS #142 — by **Gillis, Perlin** and **DeMulder.**

STAR WARS #94 — by **Duffy.**

THOR #354 — by **W. Simonson.**

KITTY AND WOLVERINE #6 — by **Claremont** and **Milgrom.**

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SPIDER-MAN INDEX #1

DOCTOR WHO #7 — by **Moore** and **Gibbons.**

TIME SPIRITS #3 — by **Perry** and **Yeates.**

FANTASTIC FOUR #277 — by **Byrne** and **Ordway.**

IRON MAN #193 — by **O'Neil, McDonnell, Akin** and **Garvey.**

MARVEL AGE #25

PETER PARKER, THE SPECTACULAR SPIDER-MAN #101 — by **Milgrom.**

WALLY THE WIZARD #1

TOP DOG #1

HEATHCLIFF #1

PLANET TERRY #1

FRAGGLE ROCK #1

STRAWBERRY SHORTCAKE #1

VOID INDIGO #2 — by **Gerber** and **Mayerik.**

Titles Shipping in **January:**

THE THING #23 — by **Byrne, Wilson** and **Sinnott.**

DAREDEVIL #218 — by **O'Neil** and **Mazzucchelli.**

NEW MUTANTS #27 — by **Claremont** and **Sienkiewicz.**

WEB OF SPIDER-MAN #2 — by **L. Simonson, LaRocque, Mooney.**

RED SONJA #9 — by **L. Simonson, Wilshire, M. Severin.**

DAZZLER #37

CLOAK AND DAGGER #1 — by **Mantlo.**

CONAN THE KING #28 — by **Zelenetz, Silvestri** and **Isherwood.**

SPIDER-MAN #264

CAPTAIN AMERICA #305 — by **Carlin, Neary** and **Janke.**

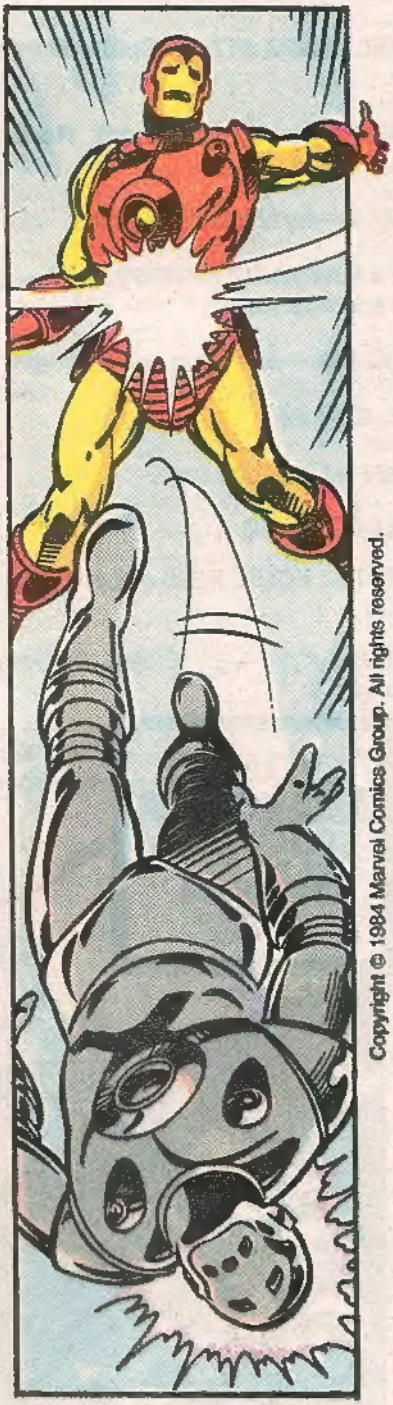
INDIANA JONES #29

POWER PACK #10 — by **L. Simonson, Brigman, Wiacek.**

MICRONAUTS #8 — by **Gillis, Jones, Patterson.**

ALPHA FLIGHT #22 — by **Byrne.**

WALLY THE WIZARD #2



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It's ***Iron Man*** *vs.* ***Iron Man!*** *Who will keep the armor?*

DUNE #2 — by **Macchio** and **Sienkiewicz.**

GROO #3 — by **Evanier** and **Aragones.**

SAVAGE SWORD OF CONAN #111

MARVEL AGE #26

INCREDIBLE HULK #307 — by **Mantlo.**

AVENGERS #255 — by **Stern, Hall** and **Sinnott.**

CONAN #170

MARVEL TALES #175 — **Spider-Man by Lee** and **Ditko.**

X-MEN #193 — by **Claremont, Romita, Jr.** and **Green.**

ROM #66 — by **Mantlo** and **Ditko.**

POWER MAN AND IRON FIST #117 — by **Owsley, Bright** and **Acerno.**

G.I. JOE #35 — by **Hama** and **Springer.**

ROYAL ROY #1

MUPPET BABIES #1

GETALONG GANG #1

FANTASTIC FOUR #278 — by **Byrne** and **Ordway.**

IRON MAN #194 — by **O'Neil, McDonnell, Akin** and **Garvey.**

PETER PARKER, THE SPECTACULAR SPIDER-MAN #102 — by **Milgrom.**

THE NEW DEFENDERS #143 — by **Gillis, Perlin** and **DeMulder.**

STAR WARS #95 — by **Duffy.**

THOR #355 — by **W. Simonson.**

EWOKS #1

PETER PORKER #1

ROCKET RACCOON #1 — by **Mantlo.**

2010 #2

SPIDER-MAN INDEX #2

DOCTOR WHO #8 — by **Moore** and **Gibbons.**

COYOTE #11 — by **Englehart** and **Truog.**

DREADSTAR #18

EPIC ILLUSTRATED #29

SOLOMON KANE #1 — by **Macchio.**

MARVEL FANFARE #20

VOID INDIGO #3 — by **Gerber, Mayerik.**

SWASHBUCKLERS #2 — by **Mantlo** and **Guice.**

STARSTRUCK #2 — by **E. Lee** and **Kaluta.**

CYCLE 140
ANARCHERA
CLUB NEBB
ON THE PLANET
HYDRANGEA
members only
no riff-raff
Meet Verloona in STARSTRUCK
new from Epic Comics!
"THE TWO 'ROONIES' SLIPPED DRANG FROM THEIR ZRAG, IN ONE MOTION SLICED THE ARTERY INSIDE THE LEFT THIGH, AND MELTED TO THE FLOOR IN A SINGLE POOL OF BLOOD. THEN SHE LOOKED UP. SHE WAS SMILIN'... AT ME."
·OLD SAILORS NEVER DIE BY HUGO AWARD WINNING AUTHOR, RONNIE LEE ELLIS
THIS IS GOING TO HURT YOU A WHOLE LOT MORE THAN IT'S GOING TO HURT US.

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NEWSWATCH

All the news that fits!

ITEM! Marvel Comics has always been determined to bring you the best possible comics at the lowest possible price. Well, we've scored again! Starting in January, the price of Marvel Comics will go up — but only a nickel! People have been asking us how we can possibly do it — with everything going up in price the way it does these days — why do Marvel comics cost so much less than all the others? The answer is simple. We won't raise our prices until we absolutely, positively have to — and then we'll make the change as small as we possibly can. We managed to keep our comics at 60 cents for three years — and you can believe we'll do our best to keep the new price as long as possible.

Our special Limited Series, which are printed on Mando paper, will stay at their current price of 75 cents — and two regular titles, **G.I. JOE** and **TRANSFORMERS**, will be joining them at that price and in that deluxe format. All of our other regular comics, including the new Star Comics line, will cost 65 cents — keeping Marvel Comics right where we want to be: The best comics anywhere at the lowest price around!

ITEM! Frank Miller's back, and Marvel's got him! Yep, you heard right! The guy who made **DAREDEVIL** one of the most exciting comics of the Eighties is back — and he'll be doing the two characters you most want to see him do: **Daredevil** and **Elektra**!

Frank will be writing, drawing, and inking a 64-page Marvel Graphic Novel titled "Elektra: Act of Love," and it'll tell you everything you want to know about the beguiling and deadly assassin that turned **Matt Murdock's** life upside down! Alive or dead, **Elektra's** back — and **Matt Murdock** has to deal with it. **Matt** is very important to the story, **Frank** assures us, but not as **Daredevil**. He'll appear, but not in costume. And lest you lie awake wondering, **Bullseye** — the villain who killed **Elektra** once — will be back too, in a very important role.

And for those of you who want to see **Frank's Daredevil**, in costume and in action, don't despair. **Frank** will be writing a very special story in **DAREDEVIL** #219 and #220, detailing the final resolution of the **Kingpin / Vanessa** story which began in **DAREDEVIL** #170. **DAREDEVIL** #220 will be double-sized, and both issues will be pencilled and inked by none other than **Bill Sienkiewicz**!

Miller isn't giving out too many plot details, but he did tell us that **The Kingpin** of Crime is determined to restore his wife **Vanessa** to full health — and he doesn't care who gets hurt while he's doing it. Longstanding characters like **Turk** and **Grotto** will return, and a new love interest for **Matt Murdock** will be introduced. It's the story that **Frank** has wanted to tell ever since he left the series — so when **Denny O'Neil** asked **Frank** to fill in for him, and offered him the chance to work with **Bill Sienkiewicz** — how could he say no?

ITEM! Look out! This Christmas, when our brand-new Star Comics line debuts — they're gonna be all over the place! And we do mean all over the place! Sure, you say — you've already seen some of 'em on TV, like **THE MUPPET BABIES, THE GETALONG GANG, HEATHCLIFF** and **FRAGGLE ROCK**. You've seen **Muppets** and **Ewoks** in the movies, and **HEATHCLIFF** in the newspaper. But come Christmastime, be on the lookout for Star Comics ads in your newspaper or even on radio or TV, courtesy of your local comics shop owner and Marvel. Those of you who are breakfast-cereal gourmets will be seeing **WALLY THE WIZARD, STRAWBERRY SHORTCAKE, PLANET TERRY, HEATHCLIFF** and **TOP DOG** in the mornings, on "Lucky Charms" and "Cocoa Puffs" boxes. And you might even see Star Comics popping up in your school library! Marvel Comics has teamed up with Perfect School Catalogs and the Epsco Catalog Agency to offer Star Comics to students and libraries nationwide! So check with your librarian — and ask her where the comics are!

But let's not forget the comics stores! Not only will you be seeing Star Comics on the newsstands, but they'll be in comics stores as well — and we've designed a nifty comics rack especially to hold them. So don't worry about missing any of the new Star Comics — you're gonna know they're there!

ITEM! See? It all fit!

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THE TOP TEN

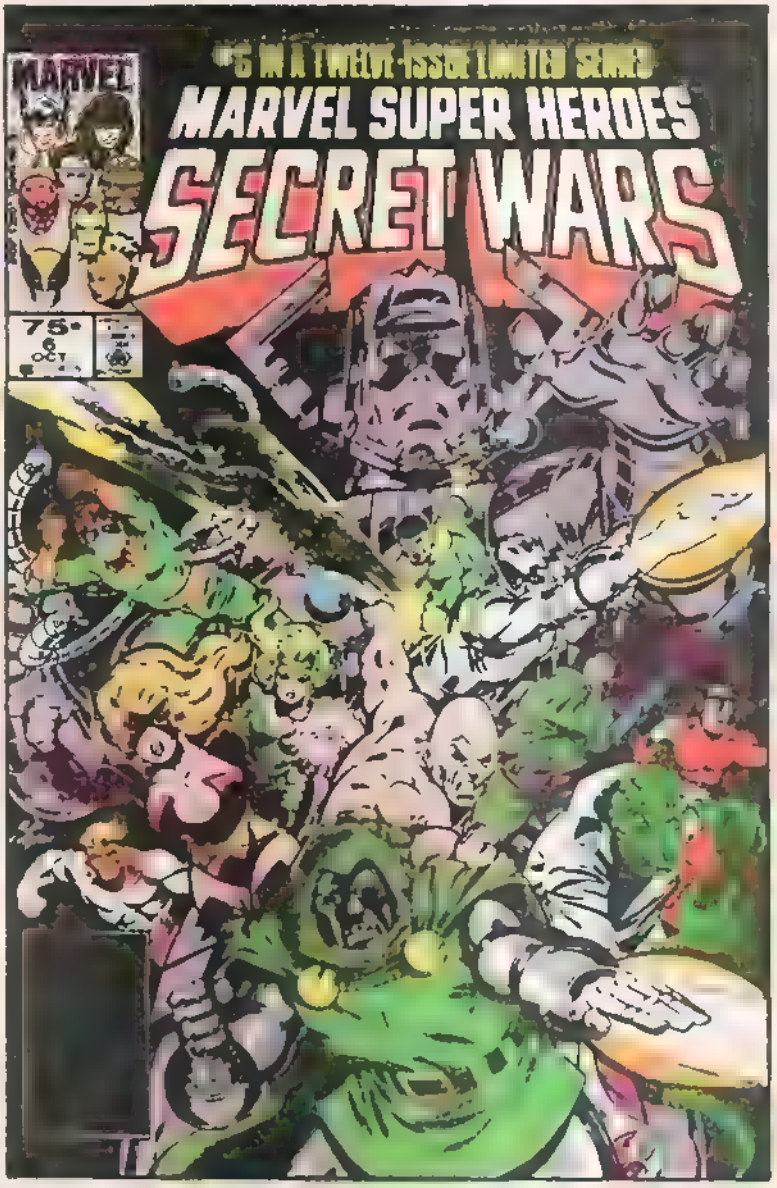
by Jim Salicrup

Because you demanded it, here, at last, is the return of the **Marvel Top Ten**! We thank **Joe DeRogatis** and **Ed Shukin** for providing **MARVEL AGE MAGAZINE** with this much-sought after info. These titles, in case you just joined us or forgot, are Marvel's best-selling titles. That includes newsstand, subscription, and direct sales. Because of the strange way our Circulation Department tabulates these figures, this list is based on the average sales of the July and August issues — which were on sale during April and May of this year. If you can understand all that, then you have a career waiting for you in magazine circulation.

1 — **MARVEL SUPER HEROES SECRET WARS** #6
2 — **X-MEN** #186
3 — **ALPHA FLIGHT** #15
4 — **THE AMAZING SPIDER-MAN** #257
5 — **THE NEW MUTANTS** #20
6 — **THE FANTASTIC FOUR** #271
7 — **G.I. JOE** #28
8 — **THE MIGHTY THOR** #348
9 — **THE AVENGERS** #248
10 — **POWER PACK** #1

Of course, it should come as no surprise to anyone that **SECRET WARS** is in the number one spot. After all, it's only the most eagerly awaited team-up comic in Marvel history. **X-MEN** fans should not feel too bad about Marvel's premiere mutants slipping to the number two spot — at any other comics company they'd easily be the best-sellers! Canada's superteam has jumped up to number three! So who says Canada doesn't believe in heroes? **Spidey** and his new duds have leaped ahead of **the New Mutants**, while **the F.F.**, **Thor** and **the Avengers** continue to hold their own in **the Top Ten**. **G.I. JOE** surprised most Direct Sales outlets by quickly building its own loyal following and becoming a big hit! As a result, **G.I. JOE** back issues are quickly becoming scarce. But not to be fooled again, **POWER PACK** was immediately recognized as a winner and broke into **the Top Ten** with its very first issue.

Be here next month, when we look at **the Direct Sales Top Ten!**



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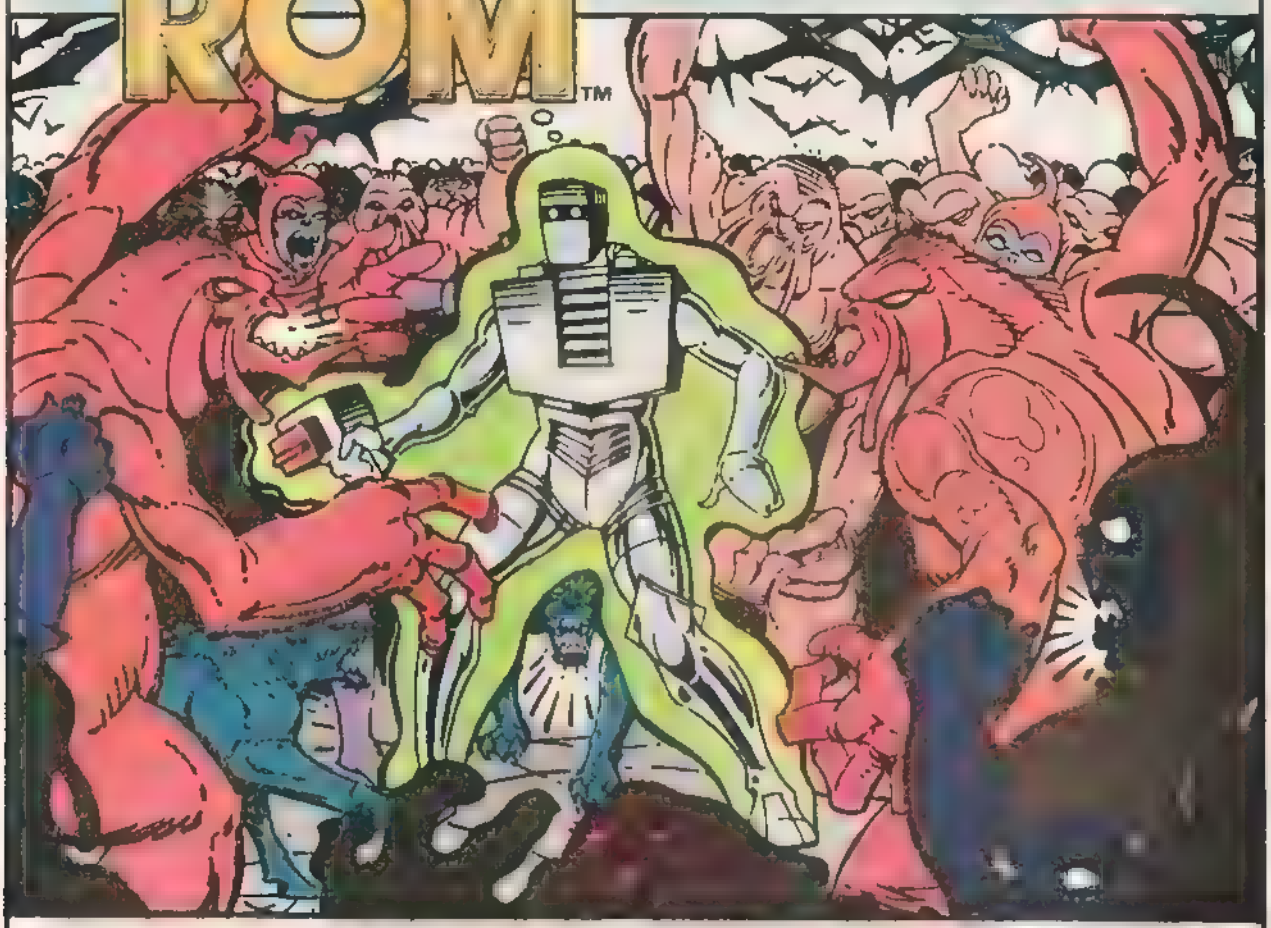
EDITORIAL (continued from page 1)

MAGAZINE in the first place. But I have to confess, I even like those soreheads who complain about **MARVEL AGE MAGAZINE**. After all, they had to notice us in order to complain and getting noticed is a lot better than being ignored. It also indicates that we're doing our job right. So I'll throw out this challenge, soreheads. You tell us a better way to convey the excitement we feel about the Marvel, Epic and Star comics we produce and provide the information Marvel readers *demand*, and we'll do it! 'Nuff said!

Jim Salicrup

ROM™ THE NEW DIRECTION



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by **Dwight Jon Zimmerman**

Bill Mantlo, one of Marvel's top writers, has chronicled the adventures of the universe's foremost spaceknight in his battle against the deadly **Dire Wraiths** for over five years. Now, with the advent of artist **Steve Ditko**, one of comicdom's most respected artists, and literally a host of Marvel's top inkers, **ROM** not only has a new art team, but is also about to embark on an exciting new series of adventures.

Rom, as you already know, is a spaceknight from the far distant planet of Galador. His mission, and that of all the men of Galador who were transformed into men of indestructable metal and fabulous ability, is to save their planet and the universe from the deadliest menace of all — the evil hordes known as **Dire Wraiths.**

For the past five years the bitterest battles of this 200 year war have raged not in some distant galaxy, but here on Earth. Yet so successful have **the Dire Wraiths** been at cloaking their activities, that the war is known only to those who are **the Dire Wraiths'** few direct foes or many dead victims.

Rom, and his Earth friends, **Rick Jones** and **Brandy Clark**, have been almost alone in fighting the ever-increasing hordes of secret invaders. Now **the Dire Wraiths** believe they are strong enough to launch the final battle of conquest. This time, **the Dire Wraiths** possess the power not only to destroy **Rom** — but all of Earth's mightiest super heroes as well!

"The climax of **the Wraith War** involves almost every super hero on Earth," **Bill** said. "And it also has the side-effect of convincing those nations who have feared the super heroes because of their powers and abilities that they were wrong in hating and fearing them."

ROM editor **Mike Carlin** and his assistant **Mike Higgins** added that the magnitude of this battle is so great it will have, as **Mike Carlin** said, ". . . major *ROMifications* in many of the other comics. Several of Marvel's comics that appear in the same month as the climactic battle in **ROM** #65 will feature battles dealing directly or indirectly with **the Dire Wraiths.** The story in **FANTASTIC FOUR** #277 features a unique approach to the tie-in with **the Wraith War** that will really knock the readers for a loop."

As earthshaking as the climax of **the Wraith War** is, it is the aftermath which promises the greatest surprises and changes. "**Rom** will announce in #66 that he's leaving for Galador," **Mike Carlin** said. "And there will be new characters. Some from Galador. **Rom** does not know what life on Galador is like now. And he's going to be very sorry when he finds out what's happened to his home world.

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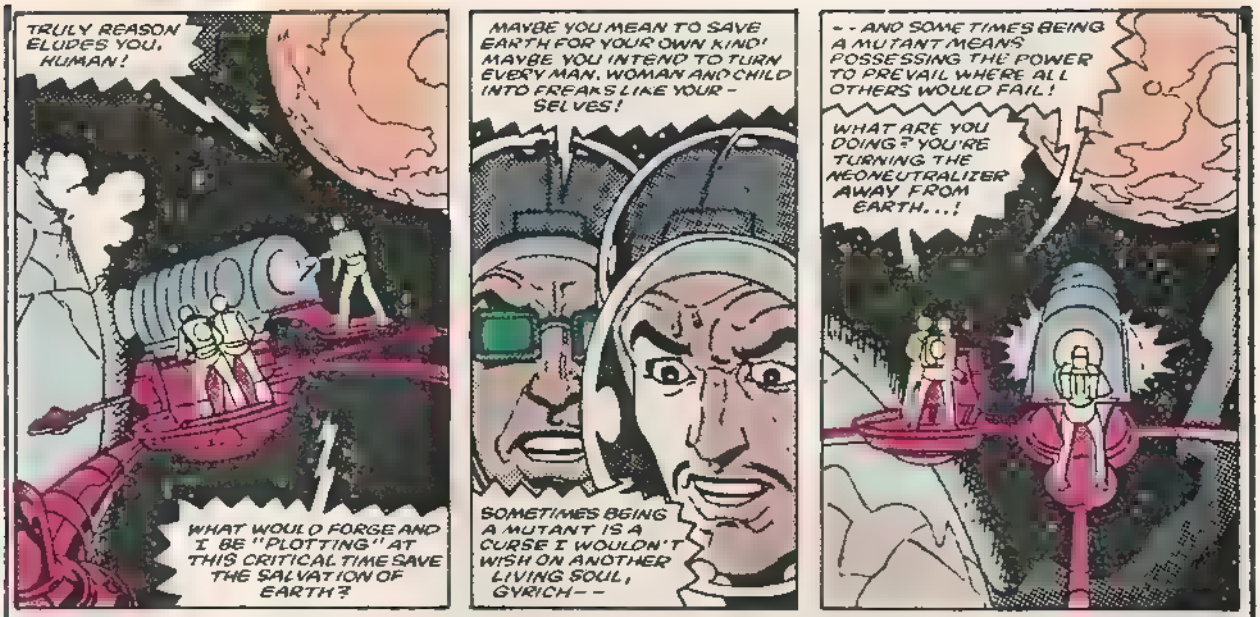
Everybody and his brother, as drawn by ***Steve Ditko*** *and* ***Craig Russell***


TRULY REASON ELUDES YOU, HUMAN!
WHAT WOULD FORGE AND I BE "PLOTTING" AT THIS CRITICAL TIME SAVE THE SALVATION OF EARTH?
MAYBE YOU MEAN TO SAVE EARTH FOR YOUR OWN KIND! MAYBE YOU INTEND TO TURN EVERY MAN, WOMAN AND CHILD INTO FREAKS LIKE YOUR-SELVES!
SOMETIMES BEING A MUTANT IS A CURSE I WOULDN'T WISH ON ANOTHER LIVING SOUL, GYRICH--
--AND SOMETIMES BEING A MUTANT MEANS POSSESSING THE POWER TO PREVAIL WHERE ALL OTHERS WOULD FAIL!
WHAT ARE YOU DOING? YOU'RE TURNING THE NEONEUTRALIZER AWAY FROM EARTH...!

There will be quite a few surprises in **ROM**, but the important thing to note is that even though **Rom** is leaving Earth, we are not dropping all connections with Earth. **Rick Jones** and **Brandy Clark** will continue to play an important part in the saga."

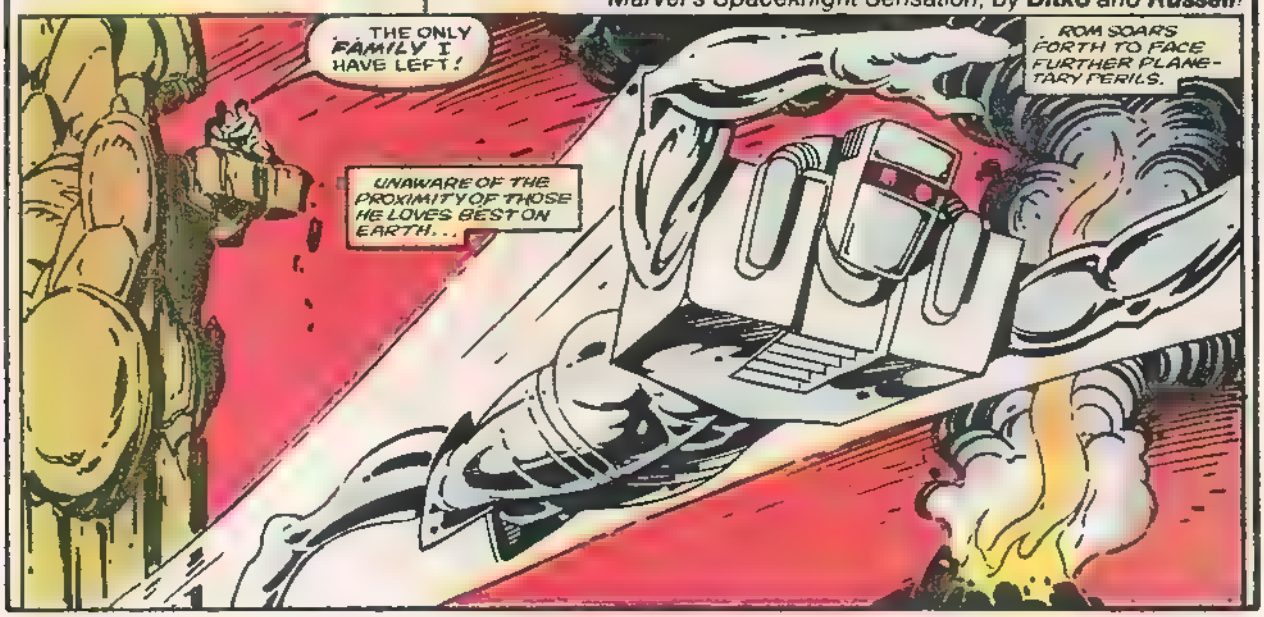
"**Rom** loves **Brandy Clark** very much," **Bill** said, "and she loves him, but she is bitter over the fact that she is no longer a space-knight and can no longer be by his side. **Rom** chooses to leave Earth and return to Galador, so as not to torture her and himself with his presence on Earth, reminding them of a love that cannot be fulfilled. **Rom** goes off to Galador more alone than ever before, finding very little joy in victory. His only consolation is that he has saved the woman he loved."

Much of the credit for what happens in the climax of **the Wraith** War and what will happen in **Rom's** odyssey is given to artist **Steve Ditko**. "**Steve** is as involved with the creative part of the story as much as I am," **Bill** said. According to **Mike Carlin**, "**Steve** has a lot of good ideas of how heroic characters should be. And **Steve** brings to **ROM** all the exceptional layout and storytelling ability he is famous for." **Mike Higgins** added as he pulled some pages of **Steve's** art out from the **ROM** file, "**Steve** has really been knocking himself out on **ROM**. Some of these pages have an incredible amount of action and detail. The splash page of #64, for instance — this page has more characters on it than what you'll see in most comics. In #64 he also did an excellent job showing how everyone reacts differently to a threatening situation. There is a wide range of terrified expressions and body positions. The people are not just standing around. They are really expressing the emotions they're feeling."

Mike Carlin said, "I think **Steve's** work in **ROM** will show new readers why **Steve** is such a respected talent. He's been in the industry for over twenty years and still has a lot to offer."

The reaction at Marvel when it was learned **Steve** was penciling **ROM** was phenomenal. "When the word of **Steve** on **ROM** got

*Marvel's Spaceknight Sensation, by **Ditko** and **Russell**!*


THE ONLY FAMILY I HAVE LEFT!
UNAWARE OF THE PROXIMITY OF THOSE HE LOVES BEST ON EARTH...
ROM SOARS FORTH TO FACE FURTHER PLANETARY PERILS.

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The cover to ***ROM*** *#61, as you didn't see it. Pencils by* ***Mazzuchelli****, inks and "additions" by* ***Austin***

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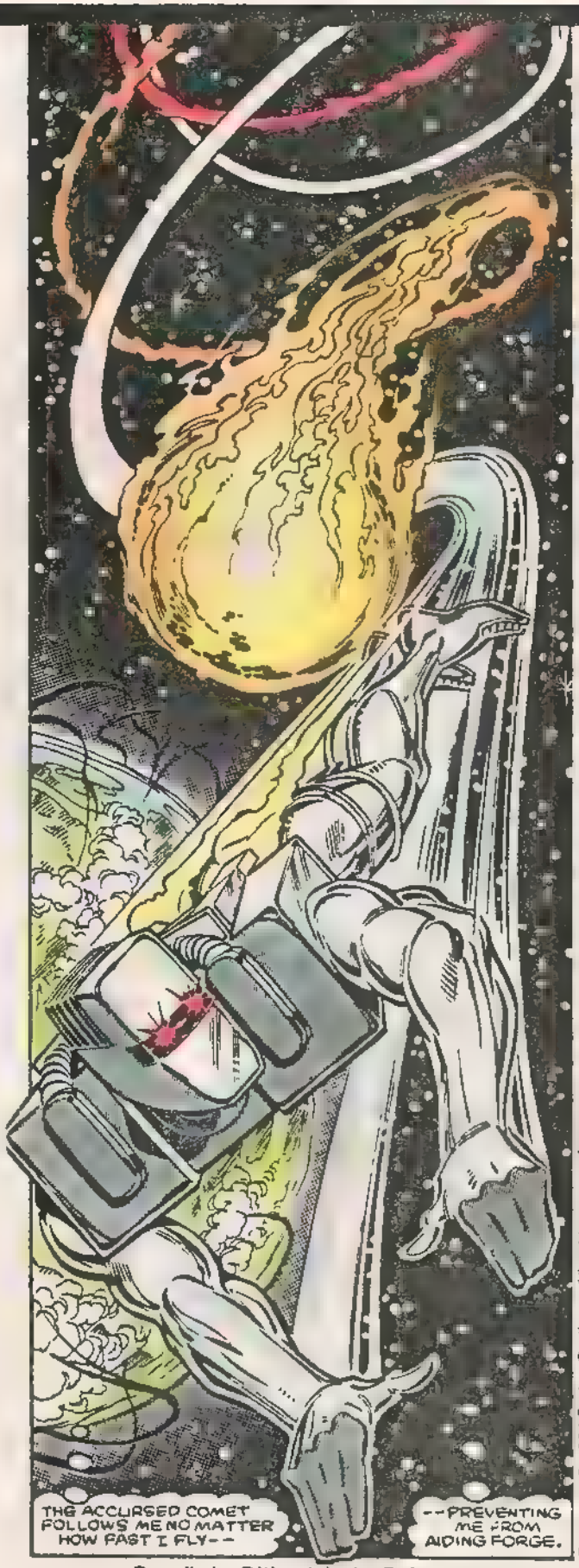
out, we were besieged by calls from artists asking to be in on the project in one way or another," **Mike Carlin** said. "Inkers were lining up for the chance to ink **Steve**; even those who were tied up with other books made room in their schedules to do an issue. **Tom Palmer** came to us dying to do one. He's been with Marvel since the late Sixties and had never inked **Steve**. It's real fun to see all these different people inking **Steve** — It adds a freshness and excitement to the story. **Tom**, **Bob Layton**, **Jackson Guice**, who is doing his first inking work ever, and **Ian Akin** and **Brian Garvey**, who were the regular inkers on **ROM**, came back for an issue specifically so they could ink **Steve**. **P. Craig Russell** is doing two issues. **Brett Breeding's** work on **WEST COAST AVENGERS** and **IRON MAN** made him ideal to do an issue of **ROM**. In addition, we're having a lot of different artists and inkers doing covers."

"We realized that, when **Mike**, **Steve** and I sat down to plot the new direction for **ROM** that we had only begun to scratch the surface of what could be done with this character," **Bill** said. "My feeling is that after 65 issues, **ROM** is going stronger than ever. I've been pretty proud of the whole series. **Sal Buscema**, the first artist on **ROM**, turned out what I think was some of the best work in his career. And I think that **Steve Ditko** is turning out excellent work of his own that keeps getting better and better.

"It's all very exciting,," **Bill** added. "**Mike Carlin** is a tremendous editor to work for. He has a lot of good creative input and adds his own excitement to the project. This triggers me. And just the fact that we've got all these inkers running in wanting to ink **Steve**! It is tremendous seeing so many of the industry's top inkers coming in begging for the chance to ink **Steve's** pencils. So we're seeing the best inking ever. And that, to me, makes every issue a special adventure. Everyone seems to do phenomenal work on **ROM**. Something about him just brings out the best in everybody!"



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*Pencils by **Ditko**, inks by **Palmer***

HEMBECK'S PAGE
OH, HI EVERYONE. I WAS JUST CHATTING WITH MY GOOD PAL, JIM SHOOTER, HEAD GUY HERE AT MARVEL COMICS.
JIM, YOU SAID YOU HAD SOMETHING VERY EXCITING TO TELL ME 2.
WELL, YOU MAY ALREADY BE AWARE OF THIS, BUT THE NEW REGULAR ARTIST ON ROM IS THE ONE AND ONLY STEVE DITKO!
WOW.
DITKO.
UH HUH. AND YOU AND I AREN'T THE ONLY ONES WHO GREW UP LOVING HIS WORK. MANY OF THE MOST FABULOUS YOUNG TALENTS IN THE FIELD TODAY FEEL THE SAME WAY. THAT'S WHY WE'RE ENLISTING MANY OF THEM TO TAKE TURNS INKING MR. DITKO'S UNIQUE PENCILS.
GREAT! WHAT A TREAT FOR THE FANS!
AND US TOO. WE'RE ALL STILL FANS.
OH SURE. ME TOO. I'VE LOVED STEVE'S STUFF SINCE I WAS 8 YEARS OLD. I'LL NEVER FORGET HOW OTHER-WORLDLY IT LOOKED TO ME AT THAT AGE.
YYAAWN...
.., THE FACT
EVER BEFORE
BEHIND THE
REALLY GETT
LIMELIGHT, I
COUNTLESS
APPEARANCE
EAGLE IN
IN THE FAN
Regards, Steve
SATISFIED?
NOT EXACTLY. WHAT I'D REALLY LIKE TO KNOW IS WHAT HE LOOKS LIKE TODAY.
THEN TURN AROUND. GUESS WHO JUST HAPPENS TO BE DELIVERING ARTWORK R..
EH?
STEVE DITKO?..
ALL
AN
TRU
NE
OF
T
C

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YEAH, AND SOME ARE EVEN SO EGOTISTICAL AS TO STAR THEMSELVES IN THEIR OWN COMIC STRIPS.
UH HUH.
BUT IN ALL THE YEARS I'VE BEEN INVOLVED WITH COMICS, I'VE NEVER SEEN ONE SINGLE PHOTOGRAPH OF DITKO! HE TRULY IS A MAN OF TOTAL MYSTERY.
IS THAT ALL THAT'S BOTHERING YOU? WHY, I'VE GOT A SURPRISE RIGHT HERE--
YOU DO? LEMME SEE, LEMME SEE!
OF COURSE, IT IS PRETTY OLD. STAN TOOK IT BACK WHEN THOSE TWO WERE WORKING ON DR. STRANGE...
SUDDENLY, RON/KO PULLS OUT HIS NEUTRAWAVER...
INTO LIMBO WITH YOU, DIRE WRAITH!
H-HOW DID YOU KNOW HE WAS A DIRE WRAITH?
THE REAL HEMBECK WOULD NEVER HAVE DRAWN ATTENTION TO THE FAILINGS OF HIS BEST JOKE.
THAT WAS HIS BEST JOKE...
SAID I SAW IT?...
THE REAL HEMBECK WILL RETURN NEXT MONTH-- WITH REAL JOKES! (HOPEFULLY...)

The MARVEL AGE Interview: Mike Carlin

by **Nancy Leigh Brown**

Mike Carlin *is well-known to Marvel readers as the editor of some of Marvel's most important titles, including* ***THE FANTASTIC FOUR, ROM, DAZZLER,*** *and* ***THE THING.*** *In addition to his editorial chores,* ***Mike*** *has written* ***KA-ZAR, THE THING,*** *and* ***CAPTAIN AMERICA.*** *His distinctive scripts, spiked with antic humor, are fast winning the respect of pros and fans alike.*

Mike *first became known to the comics audience in the pages of* ***CRAZY MAGAZINE,*** *through both his wildly inventive* ***PAGE O' STUFF,*** *and the popular* ***DIRK McGIRK*** *feature.*

When not working in comics, ***Mike*** *writes for and performs in a cable TV comedy show called* ***CHEAP LAFFS,*** *along with Marvel staffs* ***Mark Gruenwald*** *and* ***Eliot Brown.***

Nancy Brown, *assistant editor on the new and exciting Star Comics series, has a background in children's televison and is currently pursuing a career in writing.*

How long have you been working for Marvel?

Almost four years. I started as a freelance artist / writer for **CRAZY.**

How successful was ***CRAZY****?*

It was middle-of-the-road successful. **CRAZY** had its up and down periods. It wasn't always that funny. I think **Larry Hama** had the right idea. He tried to disassociate **CRAZY** from a lot of the other humor magazines. It was hard — there were movie parodies like the "other" humor magazines and a lot of the other features were direct rip-offs at one point. **Larry** introduced totally new characters. "**Teen Hulk**" was started by **Larry.**

Was ***CRAZY*** *open to anyone who wanted to contribute?*

Sure. I just called up one day out of the blue and said, "I'd like you to look at my portfolio," and **Larry** said, "O.K." He really liked my writing but he didn't care much for my artwork. Writing is still my strong point. Humorous writing particularly. I could have called up the other humor magazines but I picked **CRAZY** because it was associated with Marvel Comics and I knew it wasn't a fly-by-night operation.

Had you ever had anything published before?

Not really. I wrote some joke books for **Will Eisner,** who created **THE SPIRIT.** He taught me at the School of Visual Arts. I did some writing for him and I dropped his name to get the interview with **Larry;** but **Larry** would have looked at my stuff anyhow.

Did you show him any of the characters that would eventually appear in ***CRAZY****?*

Yes. I showed him me (Laughs). Yeah, my "**Page O' Stuff**" was hosted by a character that looked just like me and sounded just like me. I had shown **Larry** these two and three page short stories that I had written and he thought they were okay, but nothing for a running feature. Finally, I had these books filled with lots of jokes and he said, "These are great. Why don't you just do a page filled with lots of jokes?" It was stuff that I did naturally, sitting on the train. I would jot down any idea that came into my head. I just didn't think it was commercial, but **Larry** thought otherwise, and he was right.

Were you a fan of Marvel's before submitting your work?

Yeah, I was a big comic book collector as a kid. Originally, I had wanted to be a super hero artist. I draw "funny" style now, cartoon style, not really super hero stuff.

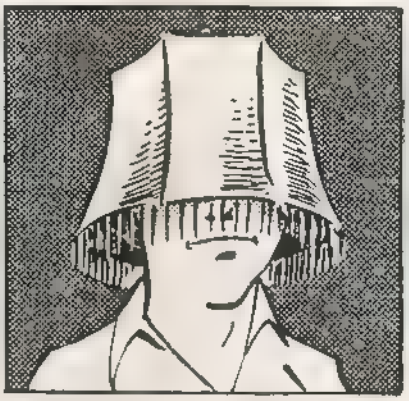
When did ***Dirk McGirk*** *first appear in* ***CRAZY****?*

About three or four issues into my "**Page O' Stuff.**" **Larry** and I were talking about a book by **John Lennon** that was out at the time . . . right after he was assassinated. A strange story that he did about Treasure Island. It was written just as if a little kid had written it. We both got a real big kick out of it. It was filled with hyperbole, spoonerisms and malapropisms. We thought it would make a good running series. I did the first bogus book report and the character just caught on and became one of the most popular features in **CRAZY.**

I thought he was adorable. Laughed right out loud while I was reading it. Any similarity between ***Dirk*** *and you as a student?*

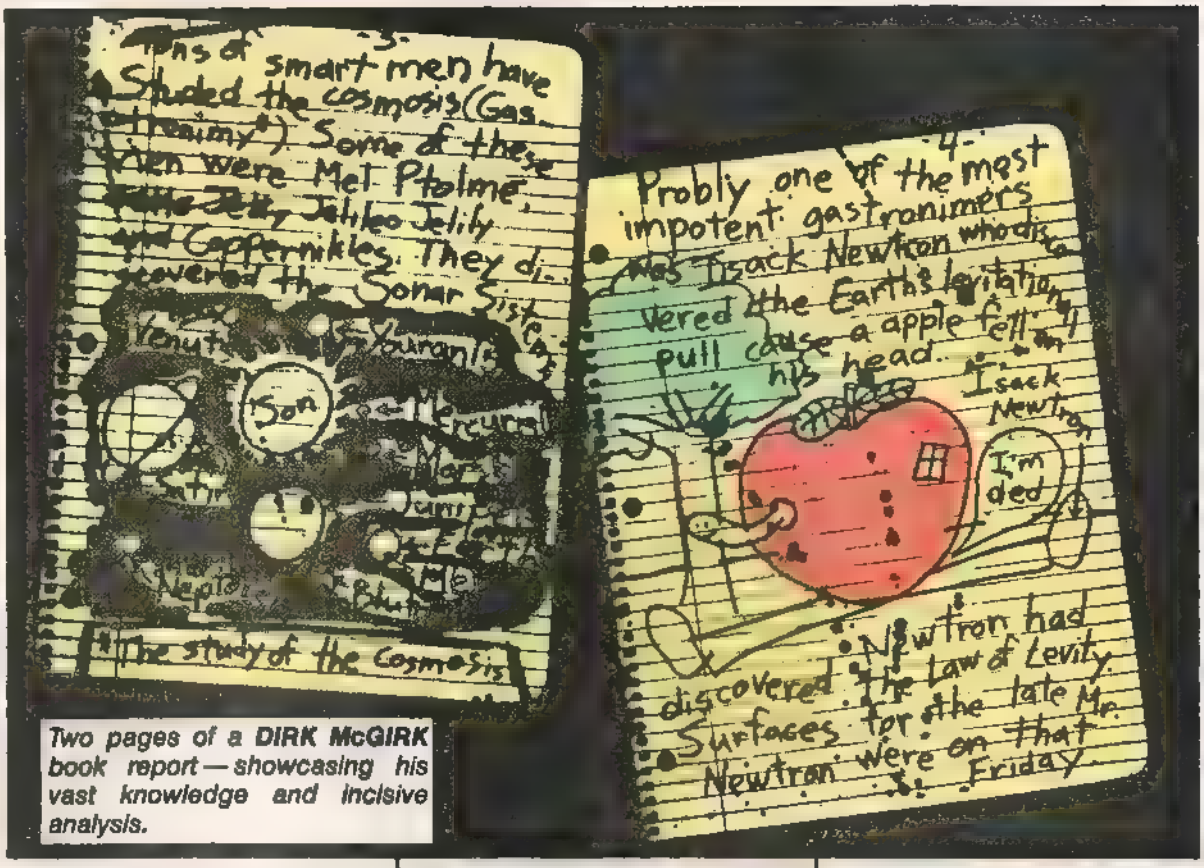
Not really. I spell better and have neater handwriting. Actually I had a cousin in mind when I created him. He might make a

"I think most comics would benefit by a lighter touch. It keeps people on their toes."



"**Captain America** demands respect."

"To cop **Jim Shooter's** line, 'Is anyone ever really happy?"


Lots of smart men have Studed the cosmosis (Gas theamy) Some of these men were Met Ptolme, Galileo Jelily and Copernikles. They di... covered the Sonar Sist...
Son
The study of the Cosmosis
Probly one of the most impotent gastronimers was Isack Newton who dis... vered the Earths levitation, pull cause a apple fell on his head.
Isack Newton
I'm ded
discovered Newtron has Surfaces for the law of Levity. Newtron were on that Friday

Two pages of a ***DIRK McGIRK*** *book report — showcasing his vast knowledge and incisive analysis.*

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comeback. He did make a guest appearance in **DAREDEVIL**.

I'm glad you mentioned that, because it easily leads me into the most interesting aspect, in my opinion, of your writing. Not only are you very funny, you're not afraid to incorporate humor in writing super hero stories. Suddenly, right in the middle of the story, a wonderful comic episode will appear.

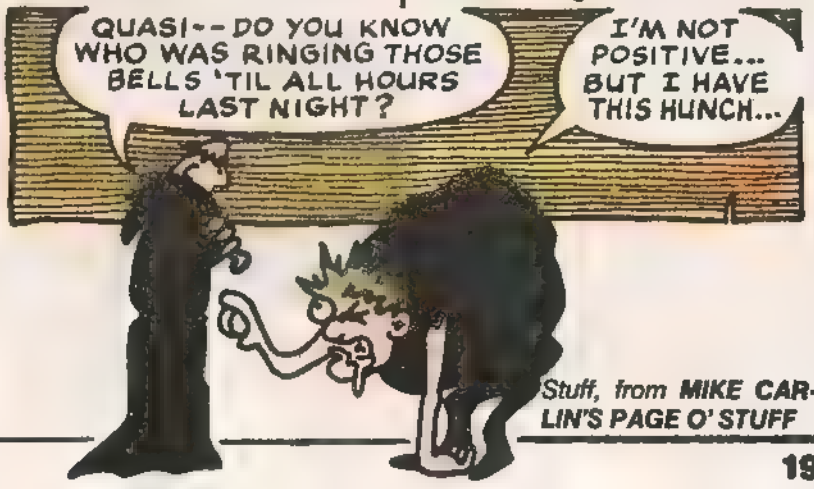
Well that's what life is like. Things just happen.

I agree with that but I still don't find many other writers using humor as liberally as you do. Do the editors, or fans for that matter, mind the diversion in the story?

If it's done right, it shouldn't break the pacing of the story at all. I think it's better to have humor. Look at any of the popular movies over the past few years. *STAR WARS* was loaded with one-liners and situation humor. I think most comics would benefit by a lighter touch. It keeps people on their toes. I like to keep people guessing. Generally, I think there's a place for humor in comics. There seemed to be a time when everything got super serious and stories would have benefited by a little comic relief — they couldn't be funny stories unless it was a funny series. But each series requires something different.

Can you as a writer bring a humorous quality to any character, or could that throw them off?

I have to look at the history of the character that has been established to see whether or not they would respond in such a way. I have to read as many back issues as possible. **Kazar** was originally a grunting savage. His latest incarnation had him as a kind of "urbane" wit. I wouldn't go against that in the same run. I was picked to write the issues after **Kazar's** humor surfaced because **Danny Fingeroth** (the editor of the book) liked my sense of humor and thought I would do a good job at it. There was a snappy patter, like a "Pat and Mike" routine, between **Ka-Zar** and **Shanna.** I enjoy the back and forth between the male and female characters. I wrote a few issues of **THE THING**, which I'll be going back to soon. **The Thing** is a lot of fun because he's a wisecracker. However, I also did six issues of **CAPTAIN AMERICA** and **the Captain** is not a wisecracker. He's from another generation.



Stuff, from ***MIKE CARLIN'S PAGE O' STUFF***

Is it harder to play with his character?

It's not so much harder as a writer, but I guess it is easier to write myself, and I'm a joker and a wiseguy.

I sense though that you respect ***Captain America.***

Captain America demands respect. The character dictates to you what you're supposed to write. If you're a good writer you'll be able to tailor your material to the character and still add your own flavor.

So first, you listen to the character?

Yeah, you have a conference with the character. You ask them in what direction they would like to go and sometimes if you want to play with them you don't give them what they want.

Do writers do that? Do they think about what the character wants or what the fans want?

I don't think the writers at Marvel think of the fans *per se*; they want to keep the readers on their toes and they want to keep themselves interested. They try different formulas.

Do you think that each writer has a personal relationship with the characters they're working on?

Sure. If you talk to **Chris Claremont, the X-Men** live with him in his apartment. It's pretty good. I hope they chip in for the rent (Laughter). As a writer on **Captain America**, I have to put any humorous situations around him. He couldn't be the perpetrator or the victim. He gets respect from everyone around him.

Even the writers?

Especially the writers!

How many issues of ***CAPTAIN AMERICA*** *will you be doing?*

I'll be doing #301 through 306.

I was very touched by the way you handled ***the Captain's*** *aging sequence. How long was that going on?*

That was taking place for about a year under **Mark DeMatteis'** writing, and when I took the book over it was with the understanding that I'd wrap that sequence up in the first issue. I had discussed it with **Mark DeMatteis** and **Mark Gruenwald** (the editor) and I was pretty familiar with the character from being an assistant editor on the book. It wasn't hard for me to pick up the loose ends. **The Captain** needed help for a change.

What will you be doing when you finish ***CAPTAIN AMERICA****?*

I'll go back to writing **THE THING.**

What is ***the Thing*** *like, is he unintelligent?*

No! No. He's a simpler soul than most. He's got simple pleasures in his life. He just wants to be happy.

He's going through a particularly troubled time right now though, isn't he?

He struggles the same as everyone else. Are *you* really happy? To cop **Jim Shooter's** line, "Is anyone ever really happy?" Everyone has problems in their lives. **The Thing's** are just magnified by his appearance.

Is that what causes some of his problems?

Most of them. **The Thing** has been happy. He just doesn't always realize when he's been happy. But **the Thing** will come out on top.

Well, that's a relief to many, I'm sure.

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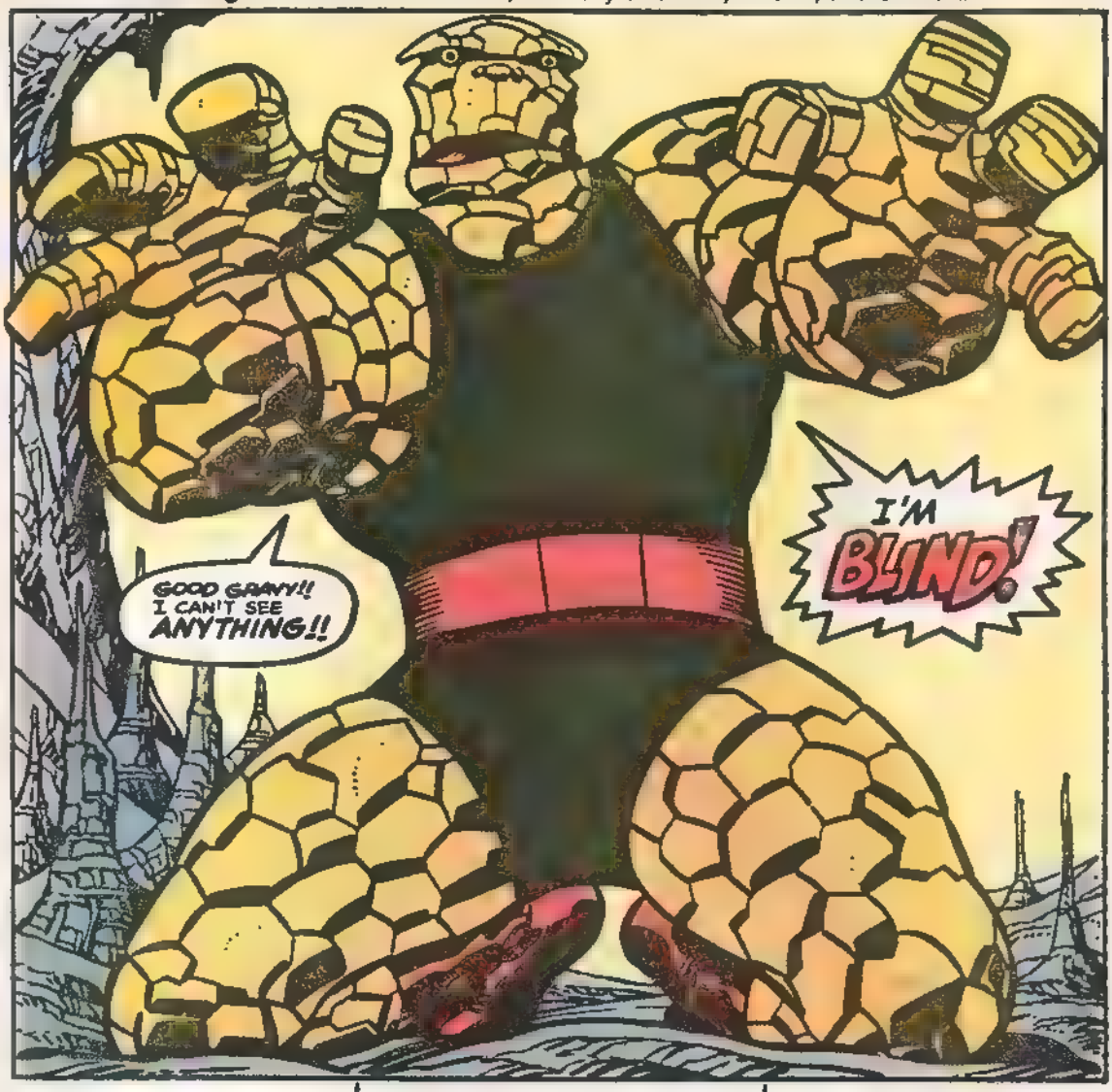
SEVERAL MILES AWAY CAPTAIN AMERICA FOUND SOME TROUBLE
YOO HOO, MON CAPTAINE!
THAT VOICE, OF COURSE I SHOULD HAVE GUESSED
BATROC!
WHAT DO YOU SAY TO A FIGHT FOR OLD TIMES SAKE?
I DON'T KNOW WHAT YOU'VE DONE TO BATROC OR HOW TO FOUND ME, BUT I'VE HAD NOW, I WANT MY SHIELD RETURNED!
I HAD NOT EVEN NOTICED IT WAS GONE!
THREE AGAINST ONE IS WHAT YOU CALL A FAIR FIGHT
YOUR ONLY CONCERN TONIGHT IS BEATING BATROC FOR THE FIRST TIME!
WITHOUT YOUR ACCURSED SHIELD TO AID YOU!

The Sentinel of Liberty *meets* ***Batroc's Brigade:*** *words by* ***Carlin****, pictures by* ***Neary*** *and* ***Janke.***

The Thing at a vulnerable moment, courtesy of **Carlin, Wilson,** *and* **Sinnott.**



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I'd like to take some time to talk to ***Mike Carlin*** *the Editor. As an editor, what is the difference you can make on a book and how do you go about doing it?*

I nitpick. I try to find any hole and fill it.

How does the process begin?

A writer will bring in their idea and discuss its merit at that time. No writer is going to bring in a perfect plot everytime so it takes a combination of efforts. After we've gone over it and filled in all the gaps I have it pencilled, which is another editorial decision.

Who are some of the artists you are presently working with?

Steve Ditko (one of the founding fathers of Marvel). He is storytelling perfection. A lot of newcomers come in and try to do weird panel layouts, etc. You don't have to do that. If you tell the story straightforwardly and clearly you can make the characters do all the dynamics for you. The characters should do the work, not the page layout.

Who are you teaming up with **Steve?**

Some of the younger "hotshot" inkers . . . **Bob Layton, Butch Guice, Craig Russell**; all the people who were influenced by **Steve** but took their own direction. We've got some very interesting collaborations and **Steve** enjoys seeings his pencils worked on. I'm also working with **John Byrne**, who's currently one of the big names in comics, and there's a reason for that — he's good. He's a straight-forward storyteller and he's learned a lot from Ditko and Kirby and all those guys. He really cares about his characters and it shows.

Do you find that the biggest names as writers and artists are also the biggest fans?

Sure. Definitely. **Walt Simonson** loves **THOR**. He's always wanted to do **THOR** and now that he is, his best work is being done. **John Byrne** loves **THE FANTASTIC FOUR. Chris Claremont** loves **THE X-MEN**.

I know that you will enjoy returning to ***THE THING*** *and that you're enjoying writing* ***CAPTAIN AMERICA****. The way I see it, we have a lot to look forward to in your writing. Do you like hearing from your fans?*

Absolutely.

Have you gotten any response yet to your first ***CAPTAIN AMERICA*** *story?*

Not yet, because it just came out today!

Well, I hope the readers enjoy your writing as much as I do.

THE MARVEL AGE — 1966 (PART VI)

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by **Warren Reece**

If you've been following our serialized coverage of the epic year 1966 closely, you're probably gearing up for our revisit to "Doomsday," better known as "The Galactus Trilogy." Indeed, dear friends, you're right to be expecting it. However, to set it up a bit, let's take a run through the events preceeding it. Besides, **the Inhumans**, who were introduced in various **FANTASTIC FOUR** issues from #36 up to **Galactus's** arrival or what I call the Marvel version of "The Man Who Came To Dinner," proved to be important long after the near-meal! In any case, we've arrived at the threshold of the most exciting and influential period in the history of **THE FANTASTIC FOUR**, if not Marvel in general. **Lee**, **Kirby**, and **Sinnott**, combined to bring action, science fiction, romantic interest, and (thank goodness) comic relief to us in the most visually appealing and impressive epic sequences possible.

FANTASTIC FOUR #46 opened the mag's year with an expansion of **the Inhumans** mystery. Fans learned more about the link between **Madame Medusa**, who had been introduced as one of the villainous **Frightful Four** back in issue #36, the mysterious, thunder-footed **Gorgon**, who came trailing her in #44, and an entire hidden race of superbeings, who were in the midst of political upheaval.

The most impressive character in evidence here was their monarch, **Black Bolt**, who possessed great strength, the ability to fly, and the power to convert free electrons (static electricity, for example) into a variety of forms and functions. This was a character who demonstrated some of the fundamentals of Einsteinian physics. Of course, as far as energy / matter conversions were concerned, **Black Bolt** was only a warm-up for what was to come. He was sort of an opening act for **Galactus**!

Black Bolt's cousin, **Karnak**, was also a fascinating character in focus. **Karnak** combined the powers of advanced biology with the philosophy and techniques one might've found in the martial arts system of Asia. Of course, **Karnak** wasn't a practitioner of those exact systems, but the principles were similar, and, to the 1966 public, yet to have been inundated by the flood-tide of martial arts movies to come, the sight of a man who could split marble blocks by sensing their weak points and striking them with a precision hand blow, or flip guys with a flick of the wrist, was impressive indeed!

The encounters with **the Inhumans** involved **the F.F.** in a mystery that carried them to the far side of the Earth. In #46, they learned that **Black Bolt**, the silent transformer,

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Gorgon, the thunderfoot, **Karnak**, the shatterer, **Medusa**, the mistress of living hair, **Triton**, the amphibian, and **Crystal**, the sweet but spirited elemental, were actually refugees from a hidden citadel populated by super-beings; that their fellow **Inhumans** were products of genetic engineering dating back to prehistoric times. These six aforementioned **Inhumans** had ventured from the "Great Refuge" in the Andes, and had established their own hidden sanctuary in the world of humans, although not necessarily at one time. This was apparent from **Gorgon's** pursuit of **Medusa** in issue #44, and **The Seeker's** attempt to capture all of them in #46 with the aid of his own minions.

The journey of **the F.F.** to the Great Refuge, in #47, helped clarify matters. It was learned that **Black Bolt** and company were actually the royal family of **the Inhumans**; that **Medusa** had fled to the outside world in order to avoid marriage to **Black Bolt's** brother, **Maximus**; and that **Maximus** had sent **Gorgon** to fetch **Medusa** back for that purpose, without **Gorgon's** knowing. Furthermore, **Maximus** was the authority behind the **Seeker** and his minions; and for a topper, **Maximus** had usurped **Black Bolt's** office as monarch of **the Inhumans**, under some flimsy excuse about **Black Bolt's** "loss," or lack, of speech. All things considered, not only did **Gorgon** side against **Maximus**, but **the F.F.** reversed roles from adversaries to allies, albeit uneasy ones as far as **Black Bolt** and his relatives were concerned. Even after **Black Bolt** seized his former crown, though, the belief that Inhumans and humans were seperate and irreconcilable — a policy exemplified by the building of the Great Refuge and enforced through the office of **the Seeker**, it would seem — still came between the royal family, and **the F.F.**, who came after them in issue #47. This was done not only for the benefit of **the Torch**, who was in love with **Crystal** (which didn't thrill her relatives), but also because **Reed Richards** and company wanted them to know that the policy of isolationism was not only impractical, but unnecessary.

The mad, deposed **Maximus** was not about to take any of this lying down. Using a secret super-weapon, the Atmo-Gun, **Maximus** broadcasted a powerful vibration supposedly attuned to specific human sensitivity; a vibration that was geared to annihilate all human life on Earth! So ended issue #47.

Well, after the vibrations died down in #48, and everyone regained their footing two startling revelations were made. First telescanning showed that people the

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world over had survived, so **Maximus's** plan for regaining the throne by eliminating the "human threat," which was to engender the support of **the Inhumans**, had failed. Second, and more importantly, the wise and lovely **Medusa** shared her accurate deduction that the fault was not with the device, but the theory behind it; that there was, in fact, no difference between the people of the Great Refuge, and the people of the outside world, other than their powers. In short, **the Inhumans** were as human as anyone else, and there was no reason for the twain not to meet!

This was too much for the power-mad **Maximus**. Determined not to lose his coveted ex-subjects in a mass exodus integration program, so to speak, he reversed the polarity of his Atmo-Gun. This generated a dome-shaped negative zone around the Great Refuge. As the barrier was rapidly congealing, **Reed** had to have **Ben** literally pull **Johnny** from **Crystal**, as the **Romeo** and **Juliet** of this science fiction story desperately tried to cling to one another. Surrounding **the Fantastic Four** with her own force field, **Sue** was able to create a mobile pocket through the negative zone, mere seconds before it solidified into a seemingly impervious barrier.

Johnny and **Crystal** were torn apart; left in the pangs of heartbreak and despair. **The Torch** vainly tried to burn through the barrier, with frantic effort. Finally, he settled into desideracy; a feeling of incompleteness that was to linger as long as he and this gentle, devoted fantasy girl were apart. However, this situation tempered **Johnny** and his partners with a new resolve. They would never rest until **Johnny** and **Crystal** were re-united; and somehow, **Johnny** would never really be thought of as a flighty, shallow *kid* again.

The stage was set for events to come, which would prominently spotlight **the Inhumans**. Certainly, an epic solution had to be in the wings at the very least! However, in the meantime, **the F.F.** were immediately faced with the greatest threat to humanity yet; one more deadly than the intended effect of **Maximus's** Atmo-Gun, because *this* menace truly had the way as well as the will to destroy all life on Earth . . . without malice aforethought!

See what I mean, next chapter, as we finally meet **Galactus**, and begin a two-part analysis of the dramatic trilogy that introduced him and **the Silver Surfer**!

THE NEW TALENT DEPARTMENT

by **Kurt Busiek**

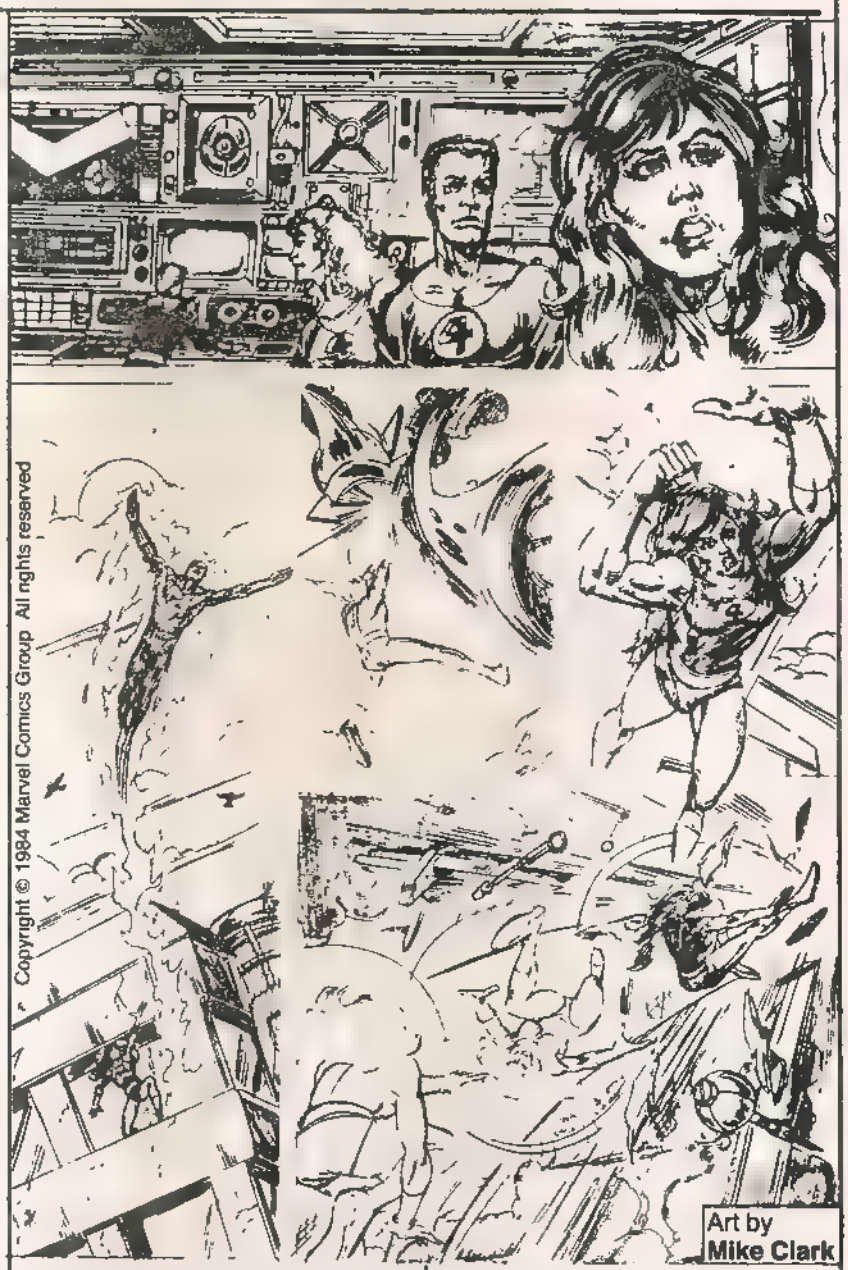
It's always enjoyable to see new, enthusiastic people breaking into comics. Sometimes, due to the odd coincidences that are always happening in this business, it's a positive delight. Such was the case when **MARVEL AGE MAGAZINE** editor **Jim Salicrup** handed me a stack of photocopies and said, "We've got a promising young penciler for the New Talent Department. His name's **Michael Clark**."

You see, I *know* **Mike Clark**. Two years ago, when I was doing my first writing for Marvel, he was showing his first pencilling samples to Marvel, and we were both hanging around the same comics store, giving each other suggestions and encouragement. So now, out of the blue, to have a chance to showcase **Mike's** work in **MARVEL AGE MAGAZINE**, feels like more than helping a very good young penciler to break in — it feels like re-encountering an old friend.

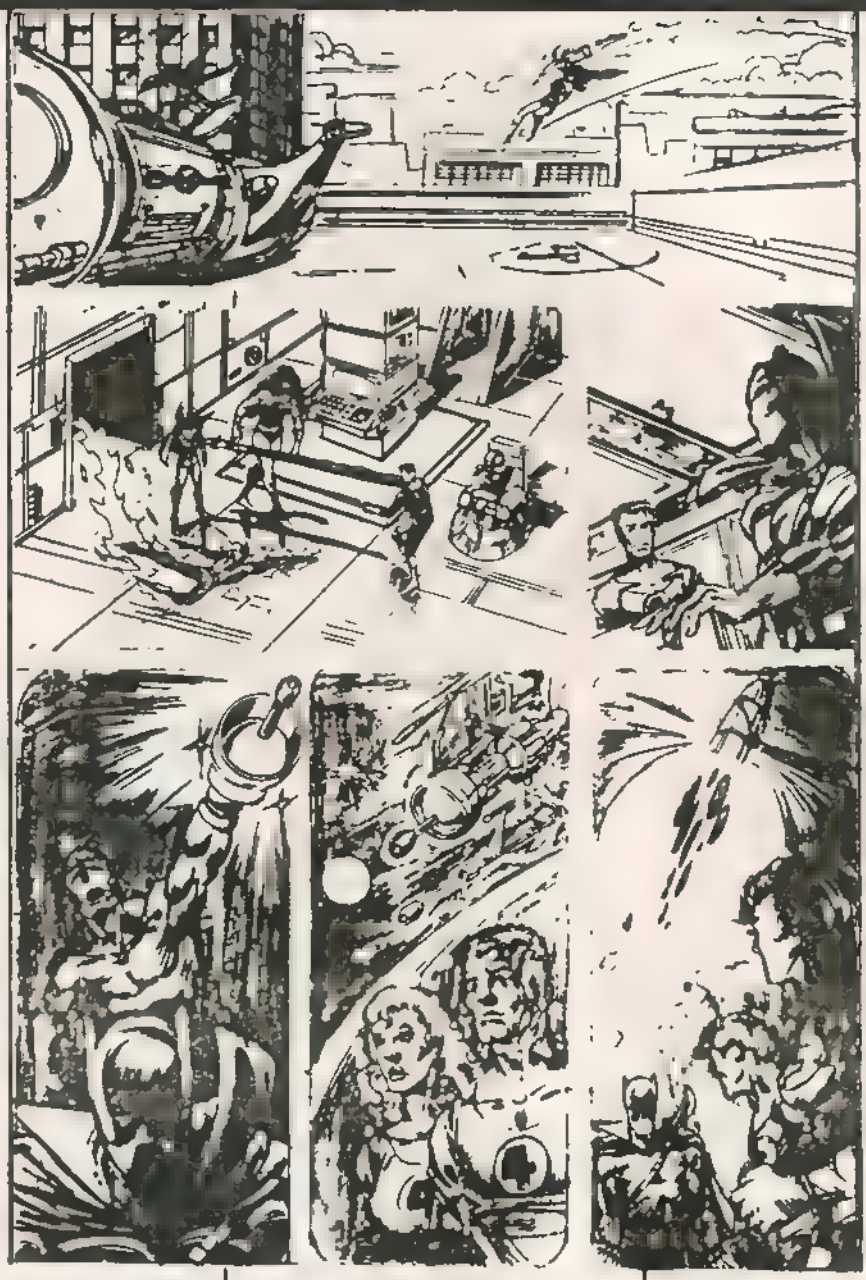
Mike is a very soft-spoken guy, but when he was up at the office, I managed to worm some sort of biographical information out of him. He was born in Manhattan in 1958, has been reading comics avidly since age twelve and has wanted to draw them since he was fourteen. **Mike** is the only person I know who's gone through the Famous Artist's School (you know, "Can You Draw Sparky?"), and in addition attended the School of Visual Arts in New York, where he was taught by such comics greats as **Will Eisner** and **Harvey Kurtzman**

As I mentioned before, **Mike** first started showing samples to Marvel a couple of years ago. He showed **Jim Shooter** a **Hulk** story he plotted and drew, and **Jim** was very encouraging. He gave **Mike** a lot of pointers on how to improve his storytelling, and urged him to keep trying and keep bringing his samples in. When **THE FALCON Limited Series** was in need of a new artist, **Jim** gave **Mike** the series plots and suggested he try out for the position. **Mike's** samples got good reaction at the office, including that of the series writer, **Jim Owsley**, but it was decided that while **Mike's** work was very promising, he was not quite ready yet.

So **Mike** kept working, improving his artwork, bringing in samples, and talking them over with editors — and some of his latest samples are printed here. Since **Mike** has done **FANTASTIC FOUR** pages as samples, we thought it would be appropriate to get a critique from **FF** editor **Mike Carlin** — and that's when coincidence struck again (see, I told you they're always happening in this business). **Mike Carlin** and **Mike Clark** were students together at the School of Visual Arts. **Mike (Clark)** tells me that **Mike (Carlin)** has been very helpful and encouraging to him. **Carlin** (I'm going to stick to last names from here on in, okay?) has always been willing to go over **Clark's** samples, give him suggestions, give him professional plots to draw from, and whatever other help he could offer. So as we headed down the hall to **Carlin's** office, armed with tape recorder and artwork, it was clearly going to



Art by **Mike Clark**



Art by **Mike Clark**

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be a more relaxed critique than most. Everybody already knew each other.

Mike Carlin thought the pages looked very good overall, but there were still a few problems. The first thing that caught his eye, he said, was that "most of the characters look a little old. I think it's just that you're putting too many lines on their faces, but if you're going to draw characters that have been seen before, they should look as much like they do in what's coming out as they can."

"The storytelling looks good, and your backgrounds are much better than they used to be. Something you might steer away from is having people stick out of panels (as on page one, panel 4). Here (in panel 2), it works, because you're steering people into the next panel — it's a subconscious thing. In panel four, you're steering people — but most of the cropping is bad. Why isn't **the She-Hulk's** other foot sticking out of the panel — or her hand? You should see the full figure, when she's in action like this. The last panel on this page is very good."

"The beginning of the second page is good. You're setting up the scenes, showing the reader where the story is taking place before you come in close. I think you might have pulled back a little too far in the first panel — there's a lot of dead space there."

Carlin thought the flashback sequence at the bottom of page two looked good, but there is very little room for word balloons, and "everything is seen from the same viewpoint, cropping-wise, and that might get a little dull. We see the characters from the belt up in every panel."

The first panel on the third page, where **the Black Panther** takes his mask off, is a little unclear. "We should see more of his figure," **Carlin** says, "so we can immediately tell which character that is. Show more of his neck and shoulders, so we can see more of the collar."

The destruction scenes at the bottom of the page, **Carlin** felt,

Art by **Mike Clark**

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were "good action. I can pretty much tell what's going on, but I don't know where the characters are watching this from." Upon being told they were watching a viewscreen, he added, "We don't ever see a screen, or see them looking at a screen before that." If **Clark** had clearly shown them watching the destruction on screen before switching to the carnage itself, it would have read better.

Overall, **Carlin** felt the figure work and storytelling showed great improvement. Those problems that were there could be worked out job by job with an editor — so **Clark** is, in at least one editor's opinion, ready for a professional assignment. **Carlin** encouraged **Clark** to keep in touch with him and the other editors, and when something appropriate comes in, he'll be willing to give him the assignment.

I was going to ask **Mike**, as we left, what he thought his immediate future would be like, but that seems clear. He has a good chance for an assignment soon, and hopes to be doing regular work for Marvel before too long. Ultimately, he says, he'd like to do the whole job himself, writing, penciling *and* inking. I asked him what series, if he could choose any Marvel series at all, he'd like to work on. He said it would probably be **IRON MAN**. "Iron Man is more realistic than most. More down to Earth," he feels. "**Tony Stark** is an inventor — and he doesn't really wear a costume, since it's more of a weapon that he designed and built himself. He didn't build it originally to be a super hero either — it was a pacemaker to keep him alive."

Mike's working on a new set of samples already, to implement the suggestions **Mike Carlin** made during the critique. He's determined to keep at it until he gets an assignment — which looks like it may not be too far off now. "I enjoy the comics business," **Mike** says by way of explanation. "I'm just hoping to get the chance to put my two cents in."

How To Submit Your Samples . . .

For anyone interested in submitting work to us, we recommend producing samples for **THE OFFICIAL MARVEL COMICS TRY-OUT BOOK**, available in comics shops or by mail. If you cannot obtain the **TRY-OUT** book, here is a brief recap of our requirements.

Send photocopies — do not send original art. Each submission must include a stamped, self-addressed envelope with proper return postage. Otherwise, your samples will be thrown away.

WRITERS — Submit brief plot synopses only. Do not send scripts, short stories, or long outlines. Submissions must be typed. A plot synopsis should be no longer than two types pages. Send two synopses at most.

PENCILERS — Submit two to four pages of panel-to-panel continuity. Do *not* send pin-ups, abstract art, landscapes, etc. Drawings should be in pencil on kid finish Bristol paper. Your pages should be one-and-one-half times as large as the pages in the printed comic. Draw any characters you want, but show a variety of settings and situations. Demonstrate that you can draw super heroes, ordinary people, action and quiet scenes.

INKERS — This is a tough one. First, you will have to get penci' drawings to ink, either your own or someone else's. It's perfectly all right to trace the pencil drawings. Again, your work should be on kid finish Bristol paper, and should be panel-to-panel continuity. Use India ink. Before inking the pencil art, you must photocopy it. Submit both the inked work and the photocopies of the original pencil art. Two to four pages is fine.

LETTERERS — Submit samples of lettering approximately one-and-one-half times larger than the lettering printed in the comics. Include samples of sound effects, titles, and display lettering. Letter your samples in India ink on kid finish Bristol paper.

COLORISTS — Without the **TRY-OUT** book, there is really no easy way to submit coloring samples, because our coloring process is complicated and very specialized. If you really want to try, though, buy a copy of a Marvel pocket book that's printed in black and white. These are on sale at most stores that carry paperbacks. Photocopy half a dozen or so pages on *bond paper.* Color these bond paper photocopies with colored inks, dyes, watercolors, or whatever tools you have available. Professionals use Dr. Martin's water-color dyes which may not be available where you are, but that's not important; if your samples are really outstanding, we'll try you out on regular pages and loan you a Dr. Martin's kit. Remember, our regular color printing process is very restrictive. A lot of modeling and color blending will only show us that you aren't familiar with the limits of comic book printing. In general, the simpler your coloring samples are, the better. A brief discussion of comic book coloring appears in **MARVEL AGE MAGAZINE** #13, available at most Direct Sales Outlets.

All submissions should be addressed to:

Submission Editor
Marvel Comics Group
387 Park Avenue South
New York City, NY 10016

Art by **Mike Clark**

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Bullpen Bulletins

"PERSONALS!"

That's the title of the story which is begun, but not finished, in *The Official Marvel Comics Try-Out Book*, in case you didn't know. That's the book in which I, the Editor in Chief of Mighty Marvel, give everyone out there who wants to be a comic book creator a chance to try out his or her skills under simulated professional working conditions, and, possibly to create professional quality *samples* to submit to us (or any other company) when applying for a job. The *Try-Out* book provides pages to color, to ink, to letter, to script and to draw. Also, since I deliberately left out the *ending* of the story therein, the *Try-Out* book gives a would-be comics creator a chance to try his hand at *plotting* — devising a way out of the mess in which I leave Spider-Man.

That brilliant maneuver has, apparently, left a lot of people frustrated. I've gotten tons of mail from people wanting to know how the story ends. The honest answer is . . . *I don't know!*

However, I've got yet *another* brilliant maneuver up my sleeve to solve this problem. Here's what we're going to do:

— Run a *Try-Out Contest* and choose the best new penciler, inker, scripter, letterer, colorist, and you guessed it, *plotter!*

— Let our *Try-Out Contest* winners *finish* the story, "Personals!", begun by myself, John Romita, Jr., Al Milgrom, Jim Novak, and Christie Scheele in the *Try-Out Book*, and . . .

— *Publish* the finished story in a Special Edition of *The Amazing Spider-Man*

How *about* that?

Details of the contest and info on how you can buy *The Official Marvel Comics Try-Out Book* can be found elsewhere in this comic book! You don't *have* to buy a *Try-Out Book* to enter the contest (at $12.95, it's not cheap!), but it does contain lots of useful information which may be helpful. Samples on your own paper will do.

CHANGES!

Jim Owsley has been promoted from Assistant Editor to Editor of the Spider-Man titles, replacing Danny Fingeroth, who, after eight years in the editing biz has bailed out to become a writer (exclusively for Marvel, natch!) Things have improved already with Owsley in command. No, I'm not talking about the *comics*. Danny's is a tough act to follow, though I'm sure Jim will do just fine. I'm talking about the *office*. Gone is Dishevelled Danny's messy workspace. Here, apparently to stay, is Jim's high-tech, high-class *editorial environment*, complete with chrome-and-glass desk, custom lighting, chairs, potted palms and, get this, *a reclining patio lounge chair with matching beach ball.*

Hmm.

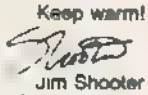
It's certainly *cleaner* looking, but you know, Danny's piles of junk and heaps of papers did have a certain repulsive charm. Sometimes, late at night, I'd swear they moved by themselves . . .

Oh, well. Congratulations to both of you guys!

AN EXCITING ANNOUNCEMENT . . . !

. . . will be coming your way next month right here in this column! It concerns a certain short-but-mighty *barbarian* . .

Keep warm!



Jim Shooter
Editor in Chief

HYPE BOX

SISTERHOOD OF STEEL #1 — Even the bravest man will turn and run from a member of the Sisterhood! They are the best warriors their age has to offer — an elite corps of women mercenaries! What does it take to become a part of this fearsome fighting group? Find out as Boronwé, a girl just entering womanhood, takes her final tests in the arts of warfare. If she passes, the world will be at her feet. If she doesn't . . . The SISTERHOOD OF STEEL — their story is brought to life through the talents of CHRISTY MARX (writer) and MIKE VOSBURG (artist). From EPIC COMICS

GRAPHIC NOVEL #14 — SWASHBUCKLERS. It's about a rowdy band of pirates that sail the seas between planets! SWASHBUCKLERS! It's about a desperate battle to save Earth from the deadly threat of "The Colonizers!" SWASHBUCKLERS! It's about time you ran down to your bookstore to get your own copy of this masterpiece by BILL MANTLO / BUTCH GUICE (the team that raised the MICRONAUTS to new heights of adventure!)! Soon to be an EPIC COMICS series!

MARVEL TEAM-UP #150 — The destructive villainy of Juggernaut and Black Tom *together* would cause any normal man to head for the hills. Even a super hero would think twice about taking them on! Fortunately, Spider-Man and the X-Men have no such doubts, and the battle is on! LOUISE SIMONSON (writer) and GREG LAROCQUE, MIKE ESPOSITO, and VINNIE COLLETA (artists) really knocked themselves out on this *final-issue extravaganza!* It even sports a BARRY WINDSOR-SMITH cover! But how can this be the end of MARVEL TEAM-UP? Well, all good things must come to an end, as they say, to make room for something *better!* Be here in two months for the first issue of an all-new, all-great SPIDER-MAN title!

POWER MAN IRON FIST #114 — He helped usher Luke Cage into the Marvel Age, and now he's back as guest penciller for an issue! That's right, it's BILLY GRAHAM penciling JIM OWSLEY's story about Gordy, the most harmless-looking little man Cage and the Fist have ever seen! However, Gordy is going to have a profound and dangerous effect on the lives of our Heroes for Hire! And with the growing threat of Control 7, a group of some of the most deadly and nefarious villains in the world, you know that this issue is not to be missed!

CRYSTAR #11 — Secrets are revealed, questions are answered and plot threads are tied up in Resolution. Will there be a happy ending for Crystar, or will there be more tangled webs of deceit ahead? You know something's up when Alpha Flight makes the scene! Don't miss any of the excitement! Written by JO DUFFY and [illegible], RICARDO VILLAMONTE [illegible] for the cover by MICHAEL GOLDEN!

CHECK LIST

- THE THING #20
- DAREDEVIL #215
- NEW MUTANTS #24
- RED SONJA #6
- MARVEL SUPER-HEROES SECRET WARS (Limited Series) #10 — Fantastic Four, Avengers, X-Men, Hulk, Kree, Doom, Galactus, Beyonder, Awesome. See Hype Box.
- ICEMAN (Limited Series) #2
- BUCKAROO BANZAI (Limited Series) #2
- AMAZING SPIDER-MAN #261
- CAPTAIN AMERICA #302
- INDIANA JONES #26
- POWER PACK #7
- MICRONAUTS #5
- ALPHA FLIGHT #19
- DR. STRANGE #69
- CRYSTAR #11 — The end of an epic! See Hype Box.
- INCREDIBLE HULK #304
- AVENGERS #252
- CONAN THE BARBARIAN #167
- X-MEN #190
- MARVEL TALES #172 — Reprinting "The Fire, Chapter," by STAN LEE and STEVE DITKO, from *Amazing Spider-Man #33*.
- ROM #63
- POWER MAN / IRON FIST #114 — Featuring a surprise guest penciler! See Hype Box.
- G.I. JOE #32
- KULL THE CONQUEROR #3
- BEAUTY AND THE BEAST (Limited Series) #2
- SHEENA OF THE JUNGLE (Limited Series) #2
- FANTASTIC FOUR #275
- IRON MAN #191
- PETER PARKER, THE SPECTACULAR SPIDER-MAN #99
- DEFENDERS #140
- THOR #352
- STARBORS (Limited Series) #4
- KITTY PRYDE AND WOLVERINE (Limited Series) #4
- MARVEL TEAM-UP #150 — Featuring [illegible]. See Hype Box.
- STAR WARS #92
- DR. WHO #5

MARVEL MAGAZINES

- SAVAGE SWORD OF CONAN #108
- MARVEL AGE #23

EPIC COMICS

- CRASH RYAN (Limited Series) #3
- ALIEN LEGION #5
- SISTERHOOD OF STEEL #1 — In an age [illegible] they are the [illegible]. See Hype Box.
- DREADSTAR #16
- TIME SPIRITS #2

GRAPHIC NOVELS

- #14 SWASHBUCKLERS — Not what you might expect! See Hype Box.

I ♥ MARVEL AGE

Send your letters to **MARVEL AGE MAGAZINE**, % Marvel Comics Group,
387 Park Avenue South, New York, New York, 10016

It's been a whole thirty days since last we met, and boy, have we missed you guys! Whatcha been up to? How're your folks? How's the dog? Oh, we're fine, just fine . . . look, we'd love to sit and chat all day, but we've got some vitally important letters to get to!

By the way, this month's letter column title is the brainchild of *Gary O'Neil* of Athens, GA! *Gary* is no doubt currently planning a speaking engagement tour across the country to plug his world-famous letter column title. We wouldn't be surprised if a guest appearance on *the Tonight Show* follows! Best of luck *Gary*, and thanks!

Don't worry, we haven't forgotten about the mail . . .

Dear Marvel,

I'd like to get this straight at the beginning of this letter — Marvel Comics are the best comics overall being published today. I've been a Marvel fan since I started reading comics at the age of five, and I'll remain a loyal fan. Now that that's out of the way, on to the meat of this letter.

The first comment I have is about all the mutants walking around in the Marvel Universe. In **MARVEL AGE MAGAZINE** #21 I counted twelve upcoming comics which are going to either feature or star one mutant or another. Every new Limited Series seems like it's starring a mutant. In **Marvel Graphic Novel** #5, it appeared that one out of every four people in New York was a mutant! Don't you think you're going a *little* overboard?

The second thing I'd like to complain about is how much Marvel has been bragging about itself lately. Marvel is the biggest comics company around, but it seems you've let it go to your head. **MARVEL AGE MAGAZINE** showcases this bragging! C'mon, guys, put a lid on the bragging!

Andy Gurley
18249 Ravisloe Terr.
C.C. Hills, IL 60477

Bragging? Shucks, *Andy*, you said yourself that we're the best! Seriously though, check out this issue's Editorial.

As for your other comment — you may not realize this, seeing as you hail from the great state of Illinois, but one out of every four people in New York *is* a mutant!

Dear **MARVEL AGEr**s,

I am writing you about the **Marvel Super Heroes Role Playing Game**. I bought it about two months ago at the **Dimension Convention** in New York. There I met **June Brigman**, **Denny O'Neil**, and **Jim Shooter**. They are as funny in person as they seem from the comics! Anyway, the game was great! It makes you feel like you are a super hero. I know I should congratulate the people at **TSR**, so if any of you should see the game wizards mention how much I loved the game. The art was a wonderful touch as well.

Harrison Yee
121-27 Fifth Ave.
Flushing, NY 11356

Will do, *Harrison*! And look for the newest and greatest game modules as they come out, available at gaming stores throughout the country!

Dear **Jim** and **Company**,

I have many things to discuss, so please bear with me. First, I've grown disenchanted with the fact that there are so many people out there with a wealth of talent whose work isn't being showcased on a regular basis. The best example is **Mike Golden**. I keep praying this man's going to take a regular assignment rather than just doing covers. Other excellent examples are **Rick Leonardi**, **Butch Guice**, **Art Adams**, **Marshall Rogers**, **Barry Windsor-Smith**, and **Bill Willingham**. Can't you do *something* to get these guys to do regular series?

On to suggestions. First, I feel we deserve a Graphic Novel Reprint Series. There are many of us who can't afford the higher prices for Graphic Novels. Second, give **Hercules** a regular, open-ended series. **Jim Shooter**, I know you can persuade **Bob Layton** into it. Third, reprint early Marvels on a regular basis, like you do for **Spider-Man** in **MARVEL TALES**. Give them their own line like the Star Comics Line if you have to, but let's see some history! Fourth, improve the stories in **MARVEL FANFARE**. Whatever you do, *don't print war stories!* I hated "Skywolf!"

Finally, on **SECRET WARS**. I don't care how stressful a situation **the Human Torch** is in, he wouldn't act like a complete jackass and sing **Michael Jackson** songs. If you plan on **Colossus** really being in love with **Zaaji**, then I'm not convinced. If he's so screwed up that he *thinks* he's in love, I'll buy it. I mean, he's only spent all of two minutes with her! There is *no way* that he could be really, truly in love with her, and don't hand me anything about "love at first sight," either.

Thanks for letting me have my say. It's nice to know somebody's listening.

Chris Burnham
27865 Drape Road
Lawton, MI 49065

Dear **Mr. Shooter**,

We here at **KGO** admire the

work you and your staff have done with Marvel Comics these last few years. We especially admire the series comics, **INDIANA JONES**, **DAREDEVIL**, **AVENGERS**, and the reprints in **MARVEL TALES**. We have high hopes for the **DOCTOR WHO** series, too. Keep up the good work!

Jim Dunbar
KGO Newstalk Radio
San Francisco, CA

Great to hear that Radio Newsman *Jim Dunbar* and his crew are tuned in to the Marvel Message! Thanks for your postcard, guys!

Dear Gang,

What has happened? **Spider-Man** hasn't teamed up with the **X-Men** for a long time! In fact, he hasn't even teamed up with **Cyclops**, **Storm**, or **Colossus**! **The X-Men** are my favorite group!

Bob Ondash
6040 Fifth Ave.
Youngstown, OH 44505

Holy smokes! We forgot! We plumb forgot that *the X-Men* was your favorite team, and boy are our faces red! We'll have to correct this grievous error immediately — if you can still forgive us! — and so *Spidey* and *the X-Men* will team up against a super foe of staggering villainy in the last issue of *MARVEL TEAM-UP* (which, as you know, makes room for the brand new *WEB OF SPIDER-MAN* title to follow!). If there's anything else we can do for ya, *Mr. Ondash*, write and let us know!

Dear **Jim** and **Company**,

Having followed the evolution of comics since the mid-sixties, I have been thrilled by Marvel's continuing creativeness and innovation in the field. Each character's growth and development over the years has been a pleasure to behold. The same goes for the comic book itself. The writers, artists, inkers, and generally everyone involved in the process seems to be more talented and creative than at any time in comics history. The new arrangements for royalties for the creators, the ability for creators to own their own properties, and the use of heavier stock and more refined color processes have brought the comic into a new age. Indeed, the possibilities are endless.

Now the time has come to concentrate on another area, quality control. I'm talking about the tilted covers with misplaced staples, the ink lines that mar covers and interior pages, the imprint transfers of blurbs from one page to another, and the tears and punctures of so many pages.

While these problems are not directly under your control, you and your competitors should possess the leverage as publishers to demand a high quality product. It doesn't matter to me if this means a wholesale switch to Baxter or Mando, or even another price increase, or even having a company rep standing at the end of the production line at the printers. If you talk to a comic book aficionado, he or she will tell you that of utmost importance is the condition, inside and out, of the comic itself. Most of us are aware that some degradation occurs in the shipping process itself, but a majority of the defects that have been appearing at an increasingly alarming rate seem that they could be stopped at the printer. I believe you owe it to your hundreds of thousands of fans to give them a high quality finished product.

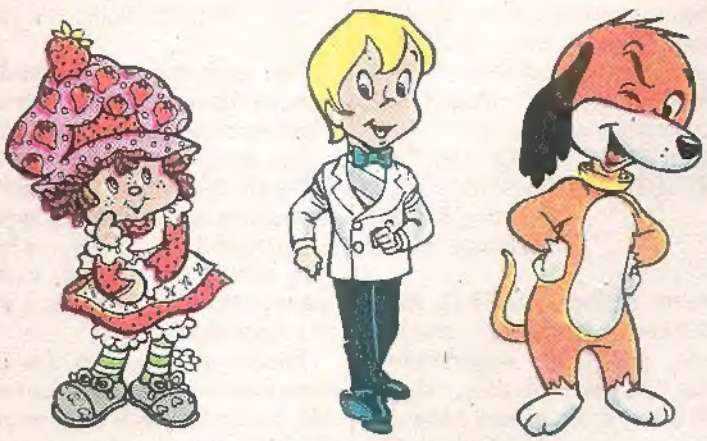
Stephen Looney
1401E Garden Court
Chesapeake, VA 23322

As you're already aware, Steve, many of these problems that plague collectors — missing staples, damaged covers, ink-imprints, and so on — are really out of our control. But that doesn't mean we're any less concerned about them. With the many technical innovations of recent years — high quality paper, direct sales, and the like — has come an increasingly close relationship between comics publishers and comics printers. Time was when most printers and distributors looked upon comics as cheap "throw-away" material and gave them less care and attention than other magazines. As we've been upgrading the content of comics, the whole industry has become more aware of their value and the tremendous following they have. So, while we can't very well stand over the printer's shoulder at the plant (though someday — who knows?), we trust that slowly but surely, things are getting better.

Dear **Marvel**,

At last it's happening! Star Comics is finally getting off the ground! I personally can't wait! You see, **Warren Kremer** was part of the crew that sparked my interest in comics. If not for **Warren** and the late **Lennie Herman**, I probably would never have thought twice about comics at all . . . including Marvels! Ever since they caught my eye, **Warren's** art and **Lennie's** wit have held a prominent place in my list of favorite comics.

Since the demise of Harvey comics, back issues were my only



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source of good, fun humor comics, give or take a "Peter Porker" or two. Now we "Big Kid" fans are in for a smorgasbord by our favorite creators.

Sid, Warren — here at "Star" I hope you guys can really let your creative energy burst into a world oblivious to your talent in "kid" humor. I can't wait to see what's in store!

Michael Toth
7410 State Road
Wadsworth, OH 44281

Dear **MARVEL AGErs,**

This is **the Pencil in Hand Man** here to ask some questions about submitting samples.

When **the Pencil in Hand Man** heard that **MARVEL FANFARE** #6 featured an excerpt from a typical Marvel plot, **the Pencil in Hand Man** went out and bought a copy. Now **the Pencil in Hand Man** has more questions than he did before!

Let's say **the Pencil in Hand Man** has a plot that could last as long as four issues — now tell me how **the Pencil in Hand Man** is going to cram it into two pages. So how about letting the writers have the option of dropping the panel description? Or how about having the writers give a brief background description of a four-issue story, then giving the plot synopsis for one of the issues? How about it?

The Pencil in Hand Man
(no address given)

Don't sweat it, *Pence* — the plot for a comic is an informal thing, not restricted to a special format — as long as you get your ideas across to the penciler, you're fine. One thing though. If you're serious about submitting plots to Marvel to try to break into the field, you stand a much better shot if your first submissions are single-issue stories, rather than multi-part epics. We get so many submissions every day that we generally don't have the time to spend on several-part stories. If you're good, though, and you do ultimately go pro, you'll have plenty of future opportunities to let loose with major extravaganzas.

In which case, you may find it convenient to change your name to *the Typewriter in Hand Man* . . . !

Hello,

I enjoy your "Marvel Age" series about the history of Marvel, but I have one gripe. I think you concentrate on **THE F.F.** and **SPIDER-MAN** too much. The great moment when **Daredevil** first donned his red costume in **D.D.** #7 wasn't mentioned. Nor

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was the introduction of **the Brotherhood of Evil Mutants** in **X-MEN** #4. And what about **the X-Men's** multi-issue war against **Factor Three** when 1967 rolls around, or **Daredevil's "Mike Murdock"** identity? Please remember that Marvel wasn't just built on **SPIDER-MAN** and **THE FANTASTIC FOUR** alone.

Bruce Bender
(no address given)

We've alerted *MARVEL AGE MAGAZINE* historian *Warren Reece* to your suggestion, *Bruce*. His reaction was, "Ulp!" We'll be treating all our history-making heroes (and villains!) equitably in future installments.

Dear **Marvel,**

As I type these words, **THE SECRET WARS** epic is two-thirds completed. All its situations are established — all the clues are in place. It's time for responsible Marvel fans everywhere to formulate their theories regarding the various mysteries raised by this epic series. First: Who is this **Beyonder,** anyway? Second: Why is he staging what **Reed Richards** has called "this insane conflict?"

There has to be an explanation behind these far-reaching mysteries. I suggest that **the Beyonder** is **Spidey's** new costume in disguise. Don't laugh. This actually makes a crazy kind of sense. Consider. For years, Marvel writers have lectured us about "the fabric of the universe," and how it "unravels" occasionally, of subtle "threads" linking our reality with another, of ethereal "veils," "cloaking" hidden dimensions. Maybe these aren't just strained metaphors. Maybe the multiverse is really a humongous tailor shop from which Webhead's costume escaped. Maybe said costume adopted the name "**Beyonder.**" (Because "**Sasson**" is already taken.) Maybe **THE SECRET WARS,** the most consequential conflagration in the history of Marvel Comics, was started for revenge by this one-piece jumpsuit poor **Peter Parker** innocently bought off the rack.

Naah, there has to be a better explanation . . . !

Adam-Troy Castro
59 Harlan Drive
New Rochelle, NY 10804

My goodness, *Adam-Troy*, you've figured it out! Now we'll have to change the ending!

So, before we close the curtains on this woven tapestry of sub-plots, shrouded in mystery and draped in secrecy, we leave you with this: a stitch in time saves nine! We think that suits the occasion!

Those of you who are doubled over in pain from our horrible puns, be here next month! See ya!

Once a monstrous evil threatened the Earth. Now it's back.
And all that stands between it and final success are the...

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IN

STARSTRUCK #1

YOU'LL MEET:

- GALATIA 9
- BRUCILLA "THE MUSCLE"
- EROTICA ANN
- KALIF BAJAR
- VERLOONA
- THE GALACTIC GIRL GUIDES

AND

- E-V, THE ROBOT

TO NAME JUST A FEW

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